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london life

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PLUS LONDON'S BEST GUIDE TO WHAT'S ON

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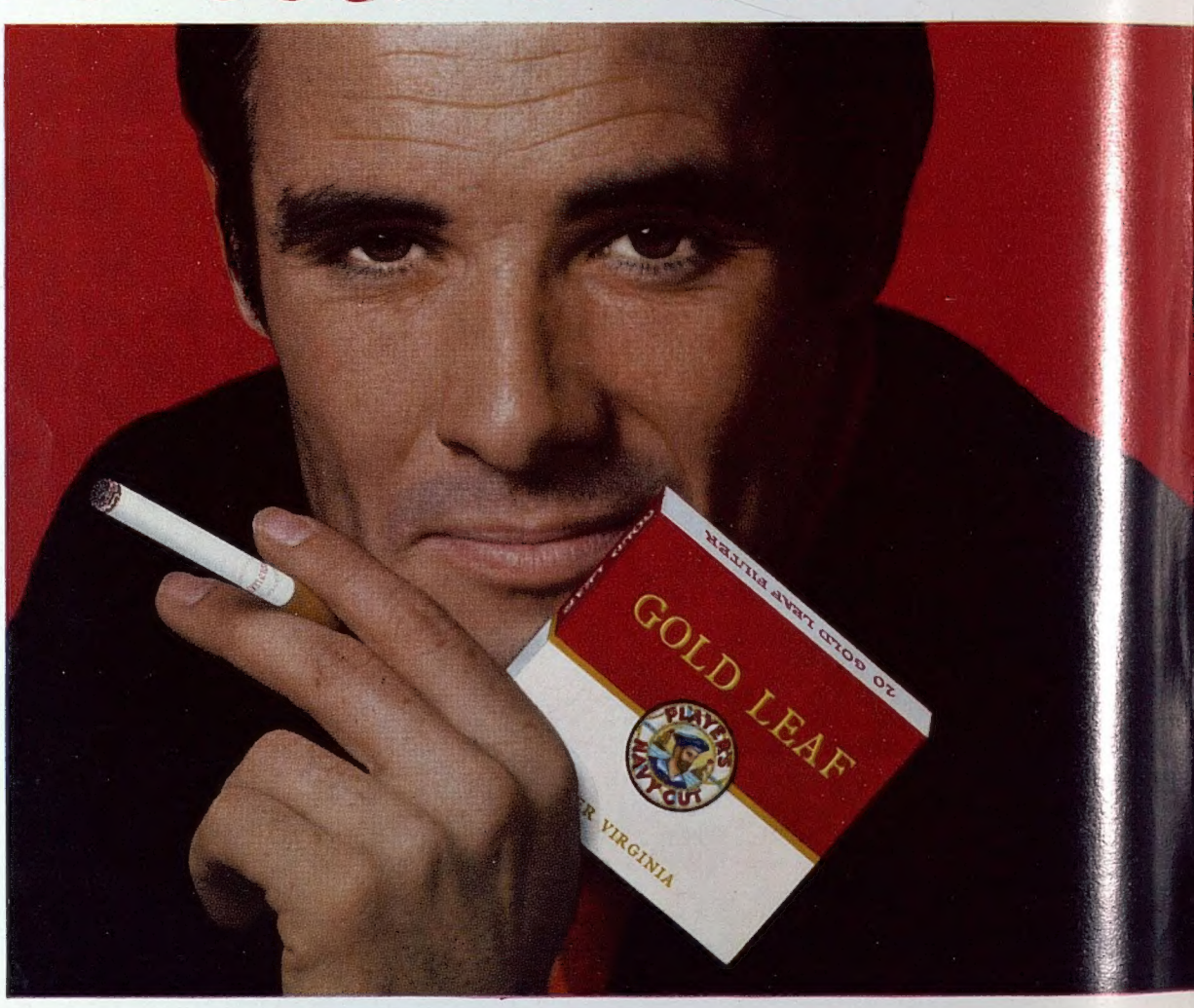

PG 153

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LONDON LIFE

Editor Ian Howard. **Pictures Executive** Jeremy Banks. **Art Editor** Tony Page. **Production Editor** Patrick Brangwyn

INCORPORATING THE TATLER

August Bank Holiday weekend (do we like our day off at the end of the month?)—and out into the open. Happy Hampstead offers its familiar fair and there are others at Blackheath and Wormwood Scrubs. The Greater London Horse Show happens on Clapham Common (Saturday and Monday) and there's the Crystal Palace motor-cycle race on Saturday, too. To see Grand Prix racing drivers in a different context, watch them play cricket, opposing Lord Bradbourne's XI at Mersham Hatch cricket ground near Ashford in Kent. The game starts at 2 pm on Sunday and the Grand Prix XI includes Graham Hill, Jackie Stewart, Jim Clark, John Surtees, Jack Brabham. Umpires are Stirling Moss and Colin Chapman with Raymond Baxter giving a commentary.

Assuming that the weather might get that Bank Holiday feeling, too, there's plenty happening to while away a damp evening. Like five new plays, two new films and a new ballet to see.

Youth Theatre

The National Youth Theatre gets that holiday feeling by celebrating its 10th anniversary (see Theatre, page 42) with *Bartholomew Fair* by Ben Jonson. Against a background of one of London's celebrated street fairs, Jonson presents a gallery of rogues and comics for our delight. A Cole Porter revue arrives at the Criterion Theatre with Joan Heal and Bill Oddie leading the revels.

At the Festival Hall, London's Festival Ballet mounts its new production. Now called simply *Beatrix*, it was previously billed as *La Jolie Fille de Gand* and has a highly complicated synopsis.

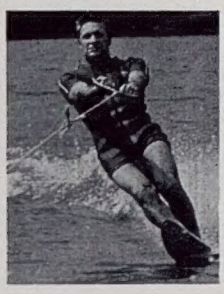
The Russians, etc.

Films include *The Liquidator* starring Rod Taylor and Trevor Howard (Warner), and *The Russians are Coming, The Russians are Coming* (that's the correct title; we hope it's the first time anyone bothers to repeat the phrase), a funny anecdote about the inhabitants of Massachusetts who think that a grounded Russian submarine betokens a full-scale invasion. This opens at the Leicester Square Theatre on Thursday, and features Carl Reiner and Eva Marie Saint.

WHAT'S IN LONDON LIFE

By courtesy of the International Wool Secretariat we bring you – on the cover and inside – the first colour pictures of the Paris Collections. For more pictures, see page 27

Toddlers like this are seen in profusion in London's nurseries and pre-prep-schools. Are they receiving a distinct advantage in life? For the answer, see page 14



During the Bank Holiday weekend, the championships of a sport that is catching on fast in this country will be seen near London . . . water-skiing. Share the thrills – on page 11

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Make sure of your London Life every week-see page 54

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INSIDE LONDON LIFE

Al Mancini is using his maid to search antique markets for £11,000-worth of jewellery stolen from his Grosvenor Square flat. **The Duke of Bedford** and some kangaroos appear in a new film by Lewis Allen. **Sandra Paul** is off to America in the autumn modelling invasion by British girls. **Norman Bogner's** new novel *Divorce* is published next month by Andre Deutsch. **Melanie Kahane,** American interior designer, makes an official visit to Britain to show us how to live in comfort. **Bill Martin-Viscount,** Canadian dancer in Moscow's Bolshoi Ballet, describes *Swan Lake* at the Festival Hall as "Good for a laugh." **Gay Kindersley,** amateur jockey, is tipping New Year's Day for the birth of his wife Margaret's baby. **Sheila Jones,** writer-wife of pop singer **Paul Jones,** will not write another play for the BBC. Her last play was altered too much, she says. **Princess Grace of Monaco** is not expected to decline a ride on a London bus in Monte Carlo during British Week there in December.

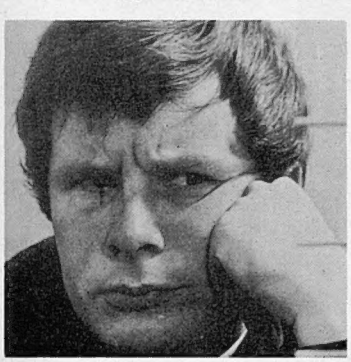
The Cafe Royal, which has seen many odd sights in its glamorous career, will be able to offer its patrons opera after their food next month. A group called Opera Piccola is mounting works there by Pergolesi, Chabrier and Mozart, sung by tolerably well-known soloists, in English. Tickets include a four-course dinner for addicted eaters, or a fork supper for gallery customers. The food comes before the music so that the clash of plates being collected will not mar the more delicate coloratura.

The Ministry of Public Building & Works have inherited a giant problem in their reconstruction of Whitehall. A building vacated by a firm of engineers at the corner of Derby Gate and Whitehall has a stained-glass window running from roof to cellars. The window illustrates and commemorates the construction of the Blackwall Tunnel, five tunnels under the Hudson River, New York, the main sewer from Catford to Plumstead, and the drains of Dublin and Ipswich. Any offers?

The Clapham Transport Museum has just put on show a number of decorations from the Winston Churchill, the Battle of Britain class locomotive that drew Sir Winston's coffin from Waterloo to Bladon. One of the engine's painted metal crests with the Churchill motto, *Fiel pero desdichado* (Faithful but unfortunate), the nameplate and the number are mounted on a display panel. The engine itself has been withdrawn from service and is likely to finish its career on show – possibly at Clapham.

The Clapham mansion where Frederick Gorringe, the founder of the Buckingham Palace Road store lived, is to come down shortly to make way for an extension to the neighbouring Henry Thornton School.

Bill Oddie, one of the stars of *The Decline and Fall of the Entire World as Seen Through the Eyes of Cole Porter, Revisited,* which comes to the Criterion on 30 August, is also one of the writers of the radio show, *I'm Sorry, I'll Read That Again.* Since Oddie is



only five foot four, his friends suggest he is compensating by only doing shows with seven-foot titles. There will be another series of *I'm Sorry, etcetera,* in the autumn, and Oddie is also contracted to Polydor records for a single and an LP. He can neither read nor write music, although he produces numbers of songs, and habitually carries a flute and a pair of drumsticks about so that he can demonstrate his latest tune to anyone capable of transcribing to it.

Dr D Abbot of Eton College has been awarded one of the travel grants given annually by the Goldsmiths' Company. Started in 1958, the grants are worth up to £600 each: Dr Abbot is to use his grant to study methods of teaching science in Italy, Switzerland and France.

Harry Secombe is to open a Grand Bazaar in aid of the Variety Artists' Ladies Guild and Orphanage at the Criterion on 29 September. Among the attractions of the bazaar – Mrs Lew Grade with a paraphernalia stall, Elsie and Doris Waters with a food stall, and Mrs Bernard Delfont running a hat stall.

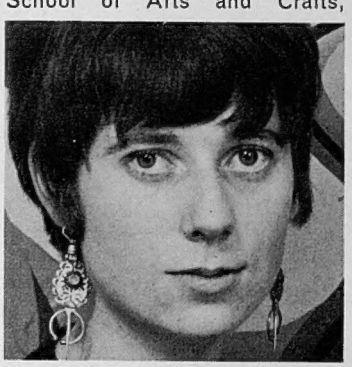
The telegraphic address of the Whitechapel Bell Foundry (400 years old in 1970) is Chimings, London.

Car-buyers who choose their new model from H R Owen's will automatically be presented with two bottles of champagne from Owen's Brompton Road neighbours, wine-shippers Murray and Banbury.

Blaises, the Kensington discothèque, is going into motor-racing. The club has bought two Abarths, contracted two drivers, including Hans-Dieter Dechent, German GT champion last year, and entered for the Eagle Trophy race at Brands Hatch on Bank Holiday Monday.

Hastings, Battle, Pevensey, York, Stamford Bridge, Scarborough, London, and even Glasgow have all arranged ceremonies to mark the 900th anniversary of the Battle of Hastings this autumn. But nobody so far has laid so much as one flower on the tomb of poor King Harold himself, at Waltham Abbey.

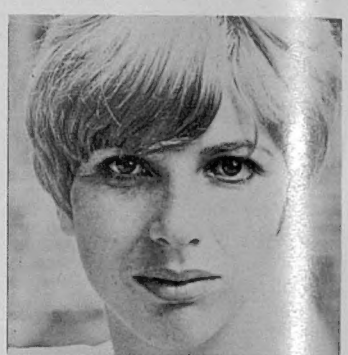
Wendy Gair, with her two fellow-graduates, Jill Brown and Philip Lunt, is setting up a firm called Ibis, designing dress and furnishing fabrics. Wendy is 23 years old and like her two partners, has recently obtained her Diploma in Art and Design at the Central School of Arts and Crafts,



specialising in fabric design. They are at present busy re-decorating their new premises in Bayswater where at first they will be occupied mainly with silk screen printing for clients. They have already sold some of their fabrics to Liberty and ICI.

The Earl of Dudley is offering his Hertfordshire estate, Great Westwood, for sale. Covering a three-mile stretch of unspoilt Green Belt country between the Aylesbury Road and the River Chess, the 1,500-acre estate has a Queen Anne house, heated swimming pool, croquet lawn and tennis court.

Fiona Walker, 25, has walked straight from rep into the part of second female lead in *Far From The Madding Crowd,* which John Schlesinger starts shooting next week. Fiona plays Liddy, maid and confidant to Bathsheba (Julie Christie), heroine of the novel. Schlesinger saw Fiona last year



while she was playing Eliza Doolittle at the Victoria Theatre, Stoke-on-Trent, where she spent 16 months. This is her first work for the screen. Among the jobs she has had while waiting for work are petrol-pump girl, window-cleaner and door-to-door interviewer for a London School of Economics survey.

The house in Harrington Gardens where Sir W S Gilbert used to live is now the headquarters of the Central Midwives Board. And the former home of opera singer Jenny Lind in Old Brompton Road now houses the Virgo Fidelis convent.

Christopher Gable, handsome young star of the Royal Ballet, is giving up dancing at the end of the year. Reason: he wants to go into acting. Says his new agent: "We are thinking in terms of a musical for New York, a film perhaps, and we are now tackling Hollywood." Gable has been associated chiefly with choreographer Kenneth MacMillan and dancer Lynn Seymour, with whom he worked on the ballets *The Invitation* and *Romeo and Juliet.* Both MacMillan and Seymour have also left the Royal Ballet this year.

Harry Stiller, a current lap-record holder at Silverstone, has found a new use for parking meters: who can balance for the longest on top of one? In an early hours Paddington duel with Martin Maudling, Stiller triumphed by a few seconds.

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THE BISHOP AND THE GAMBLERS

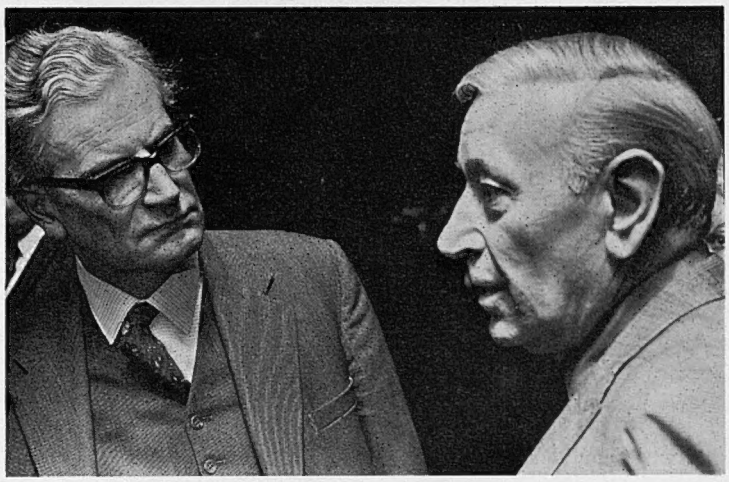
The Bishop of Southwark, Dr Mervyn Stockwood, felt it was a good idea to see for himself the extent of gambling in London. In an ordinary suit and known simply as "Mr Southwark," he toured a selection of clubs last week. He is pictured (in glasses) above, leaving the Pigalle and bound for the Colony Sporting Club. More pictures and a report on the Bishop's fact-finding tour appear on the following pages. Pictures by STEPHEN GOLDBLATT

'Gambling goes on . . . I am a Bishop and wanted to see it for myself'

THE Rt Rev Dr Mervyn Stockwood, Bishop of Southwark, is a tall, impressive man, with a great deal of personal dignity. In his clerical collar he looks what he is, a tower of strength in the Church. He is not the sort of man who can melt into the background of the green-baize atmosphere in a gambling club – not even when he is dressed as incognito as he can possibly be – in a check shirt, paisley tie, a brown check suit with flapping turn-ups and a polished pair of sensible brown shoes.

His attire he felt was suitable to embark on a tour of London's gambling clubs.

But why should a Bishop decide to cruise silently around the intense atmosphere of the gaming tables with their traditional low lights and high stakes? Dr Stockwood says: "Gambling is one of the things going on in London. I am a Bishop in London. I thought I'd come and see for myself."



The Bishop and the Angel: they met when ex-screen tough guy, George Raft – one of his most famous roles was in *Johnny Angel* – escorted Dr Mervyn Stockwood round the Colony Sporting Club, Berkeley Square, which Mr Raft owns.

Quiet start

The tour started quietly enough, in the marbled aloofness of the Savoy Hotel. If the waiters were aware of the Bishop's non-clerical attire, they were far too polite to notice. But before moving on to the clubs the Bishop decided to spare the possible wilting of a croupier on being introduced and to settle for a simple Mr Southwark. "I think that will do. I obviously can't use a pseudonym: that would be too close to deception."

So from the Savoy to Piccadilly, and Great Windmill Street. The Bishop stepped from the taxi into the glare of Soho, a few steps past the cinema queue at the Windmill and down the steps into the Windmill Casino. It was still early for the gamblers so there was plenty of space around the tables and the girl croupiers in their full-length skirts and lamé tops.

Perhaps the first adjustment the Bishop had to make was to his voice. In tonal quality it is perfect. Long practice has enabled him to penetrate the farthest corners of both churches and the House of Lords with devastating clarity. Most conversations in gambling clubs are conducted *sotto voce* at the most, and very often with the merest of nods. He settled for half-strength.

Dr Stockwood's previous visits to casinos have all taken place abroad, but in London he felt sufficiently at home to explore the intricacies of roulette, blackjack and craps.

"Not that I would even consider gambling myself," he said. "I might if I was travelling incognito abroad, but not here." Dr Stockwood retains a clear memory of a previous and splendid occasion at Hampton Court Palace when he was photographed holding a glass of champagne. "The fact that the event was under the Queen's patronage made no difference. I got hundreds of letters of complaint, people threatening to withdraw their support for the Church, that sort of thing." So, rather sensibly, the Bishop took only an objective interest in the plastic chips.

Girlie show

From the Windmill, it was a short walk into Piccadilly and once more down a flight of stairs to the Pigalle. The Pigalle casino is a new addition to the more passive pleasures already existing, two cabaret artists, a girlie show, and an inexpensive menu.

Mr Gershon of the Pigalle had been forewarned that a Bishop may be visiting. He bustled forward, hand outstretched, immediately invited Dr Stockwood to dinner and insisted that he (the Bishop) stay to see the show.

Those who have seen the Pigalle floor show will know that it is good. They will also know it contains a number of leggy young girls who seem to work best wearing the very barest of costumes.

However, the Bishop, with a dish of *Le Caneton a l'Orange*, sat through the show with scarcely more than a raised eyebrow and remarked at the end: "They work very hard. It's quite exhausting." As to the cost of the evening, he thought it was "very reasonable."

In the casino, Mr Gershon explained the rudiments of craps, and added that the buffet and drinks were free in lots of casinos as gamblers were rarely interested in such staples. Such charity captured the Bishop's interest. Mr Gershon opened a new box of cigars for the Bishop and thought it might be a good idea to see how the Americans gamble in London. "Would you like to meet George Raft in his Colony Club?" asked Mr Gershon.

Gangster roles

The Bishop replied that he would very much like to meet Mr Raft. But at a more tactful moment he turned and asked who exactly Mr Raft was. It was explained about the films, his gangster roles and the nickel rolling across his knuckles.

In the Colony Sporting Club, the tables were busy and the whole place was aglitter with that subtle richness which makes a casino. The casino's public relations man talked to the Bishop about the people who gambled, about the difficulty of deciding who should have credit and who should not, and why his wife enjoyed spending two or three pounds on the roulette table.

Mr George Raft was brought over to be introduced to Dr Stockwood, and the actor, in a light-grey suit with his hair brushed flat, chatted happily about the business of running a casino. Of course, one of the first questions from the Bishop was: "Do you gamble yourself, Mr Raft?" "Not any more," replied Mr Raft. "Now I leave it to others."

The Bishop discovered that very small amounts of cash actually change hands. Most business is done via a cheque book. "And how many bad cheques do you get?" asked the Bishop. With surprising candour, Georgt Raft replied: "Well, we get our share. But," he added, "we try to avoid as many as possible." He explained how his staff keep a subtle watch on the gamblers for the inevitable minority who try to cheat, and the PRO interjected to say that Frank Sinatra had been to visit his old friend. . . . "He came in once and stayed six hours."

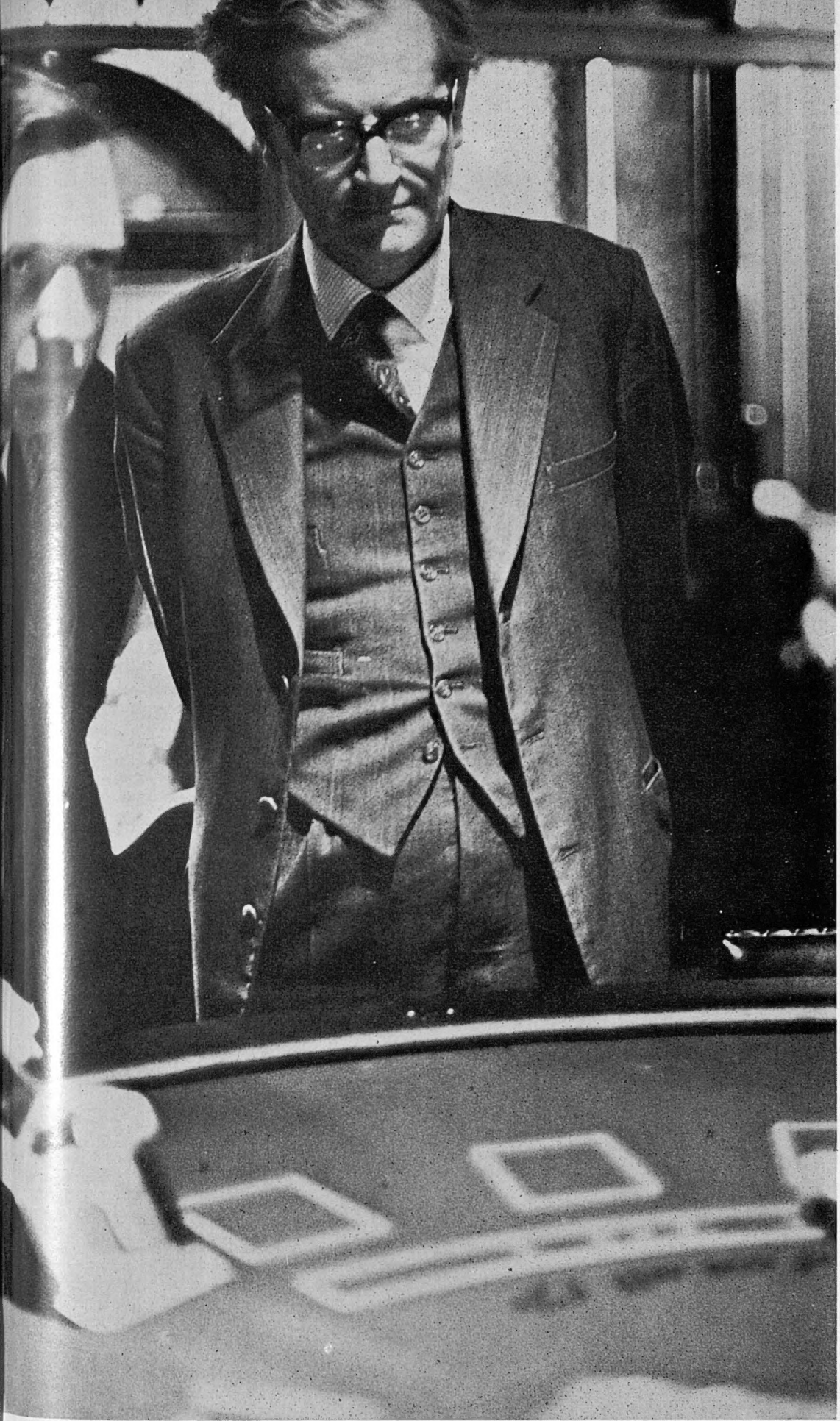
Gambling tax

On the question of a gambling tax, the Bishop of Southwark immediately agreed there was only one sure way to impose and collect such a tax. "It would mean a man standing at each table, all the time," said Dr Stockwood. And Mr Raft said that was the only sure way.

By now the time was well after midnight, and Bishops are morning people. So with a last look around he left the Colony and prepared to head for his home in Tooting Bec.

His reflections after a glimpse of London's gambling are as yet unformed. He said: "I approached this venture with a very open mind. I still feel I shall have to read a lot more on the subject before I can give an opinion."

And with the doorman's smart goodnight salute, the Bishop drove off into the night.



The Bishop discovers just what blackjack, roulette and craps mean to gambling devotees during his tour of London's gambling clubs. His verdict: "I shall have to read a lot more on the subject."

ANXIETY OVER PLANS FOR TRAFALGAR SQUARE

There is some anxiety about developments to be proposed soon for Trafalgar Square. The Greater London Council and the Westminster City Council, who have decided that it is time to do something about the traffic congestion, issued a joint statement announcing the creation of a small committee to consider plans "to improve radically the movement of people and traffic in the area."

They say they cannot consider "piecemeal development" since the quality and environment of buildings in the Square is "very mixed." It is hard to tell whether the redevelopment will entail any alterations to the Square itself. But when asked for further details, neither of the two Councils was prepared to enlarge. The GLC conceded that changes would be "far-reaching," but decided that any further comment would be "premature."

Westminster Council said reassuringly that "great changes cannot be operated secretly." Nevertheless, a number of public bodies are anxious in case they should be left in ignorance of the Councils' intentions. Lord Euston, Chairman of the Society for the Preservation of Ancient Buildings, told *London Life*, "I find the proposals of the Councils rather alarming. They might mean anything. I shall do all I can to find out exactly what they do mean." He admitted that changes were needed but . . . "we must be told first."

The Vicar of St Martin-in-the-Fields was similarly concerned. Since schemes for the Square will inevitably be linked with similar plans for Covent Garden, Whitehall and Piccadilly Circus, St Martin's could well be affected. Mr Williams said: "The WCC have not mentioned anything to me. Schemes such as these can often go a long way before one even becomes aware of them."

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MORE COLOUR AND LIGHT FOR LONDON THIS CHRISTMAS

This year, Regent Street's and Oxford Street's perennial mid-winter bloom of lights will be furnished by a new name – Winton G Irvine. The Oxford Street Association has selected Mr Irvine on the glowing recommendations of his past street decorations. His first successes lit the streets of small provincial communities like King's Lynn.

In the past four years, though, the High Streets he has switched on have grown into a list including no fewer than 61 towns, among them Glasgow, Birmingham and Blackpool.

For London's display, Mr Irvine has chosen the theme "Golden Tapestry." He says: "Basically, I am approaching the design with one idea – to bring back more colour and light than in latter years. I've studied recent efforts – it seems to me they've been too aesthetic for ordinary people. They were over people's heads – I'm trying to bring them down to earth."

Mr Irvine's qualifications for design date back to his close friendship with Knud Jorgensen, well-known Copenhagen designer. The two have been concerned with the promotion of Scandinavian design in this country since the late 'fifties. Now Irvine's design interests, specifically those of Christmas street decorations, spread as far as Europe, Canada and Australia.

Last year, his exports included the shipment of a complete Christmas decorative scheme to Gibraltar.

Plastics and packaging are Irvine's other *métiers*. He is managing director of Irvine-Martin Plastics Ltd, a company with a wide reputation for progressive industrial techniques and the source of materials for his street-lighting projects.

Such an illuminating background will doubtless enable Mr Irvine to provide a brilliant performance, come December.

DAVID WYNNE-MORGAN

LONDON SOCIETY, or the Enclave, or the Establishment, depending on what you like to call it, has just been subjected to the most savage attack I have ever read. It is almost anonymous. It is included in a book called *The New London Spy*, to be published in London in October, which is subtitled *A Discreet Guide to the City's Pleasures*. That is a misnomer for a start. It is the most frankly sensational guidebook ever printed.

The book is edited by Hunter Davies, "Atticus" of the *Sunday Times*, and has 29 well-known contributors, including Dominic Behan, David Benedictus – the author of the exposé of Eton, *The Fourth of June* – John Betjeman, Quentin Crewe – a member of the Enclave who, under the rules of this article, is not barred because he writes for the *Sunday Mirror* – Ramsden Grieg, Anthony Lejeune, left-wing publisher Anthony Blond, George Mikes, and practical joker Jonathan Routh.

Bedtime story

The book includes advice on how to get a prostitute, how much to pay her and what to expect, a guide to Lesbian and Homosexual London, and information on down and outs, as well as more conventional information. All this is like a bedtime story for three-year-olds compared to the six pages on London Society.

The article opens by stating the qualities, or rather attributes, required for membership and, apparently, according to the writer, once you are a member of the Enclave virtually nothing you can do will ever remove you from it.

Money also means little. It is stated "the Enclave carry on, when they are millionaires, either as if they had little money at all . . . or as if the stuff went rotten if not spent, preferably in occasional gambling most discreetly conducted."

Anonymous author

Money alone cannot buy any form of entry. Dipping his pen in vitriol, the anonymous author went on: "Not long ago Mr Charles Clore plunged into the London social scene. With the aid of one of the Duchesses of Westminster he gave a party. They (the Enclave) came in force to batten upon the innocence of his generosity. They drank and took presents."

Culture or intelligence has very little importance. Just what is required for membership? Apparently I must not be a Jew unless I am a Rothschild, and preferably from the French side of the family. I must not be a professional man and I certainly must not be in the food business. The answer for those who are not born to it is apparently that I must be a supremely arrogant wine merchant with few principles and no loyalties except to the Enclave and all it stands for.

The writer states: "A deep and genuine concern for matters of principle is a considerable hindrance to success. It is possible to be eccentrically philanthropic, but a serious humanity is a great obstacle."

Further tips on the Enclave: "They do not really dislike Sir Oswald Mosley. . . . They prefer pederasts to girl molesters. . . . They chat merrily about the perversion of their friends. . . . Everyday morality is of no importance. . . ."

The writer begins at the top. "A glance through the list of Dukes reveals people with morals and attitudes which in any other society in this country, indeed even any other branch of society in this country, would provoke instant ostracism. Some have treated their first wife in a fashion which would have incurred odium among the more primitive Kikuyu tribes.

"Let no one suppose that a title on its own is anything like enough to ensure acceptance. There are Dukes who virtually no one has heard of."

I think that one of the most "in" games this autumn will be to guess the name of the author. If he is a member of the Enclave now, I believe he has probably found the only way of getting thrown out.

The film rights of *Only Lovers Left Alive*, the novel that told the story of how all the "oldies" died of a strange sickness and the teenagers took over the world, have been bought as a vehicle for the Rolling Stones. Isn't this mutton dressed up as lamb?

BAREFOOT AT 40 MPH

By angling his feet correctly to the surface of the water, London accountant John Bishop water skis without skis at 40 mph across Bedfont Lake near London Airport, where the Water Ski Championships take place during the Bank Holiday weekend. On the following pages, JOHN WATNEY (who also took the pictures) tells the exciting story of how you can take part in one of Britain's fastest-growing sports.

How to go water-ski-ing...

...after watching the Championships this weekend

WHEN the sun shines over London Airport on a Sunday the crowds and their cars line the verges of the A30 into Staines to watch the jets take off. They watch, apparently thrilled by the sight and the sound which must be anathema to all those who have to live around the Airport. Little do they know that on a flooded gravel pit but a few hundred yards behind their backs there is something far more exciting to watch.

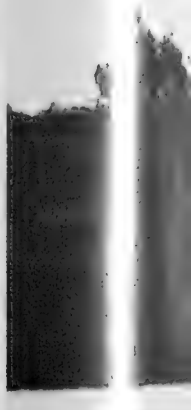
There the shriek of the jets is dimmed by the roar of a 240 hp speedboat planing through the water at 40 mph, towing a man ski-ing on his bare feet. Another boat hurls a man at a floating ramp and he flies high in the air in a trajectory 50 yards long. Towed by a smaller boat at the comparatively slower speed of 20 mph a girl is jumping and twisting and turning somersaults as she trick skis in front of her friends sunbathing on a clubhouse patio.

The audience are water-ski enthusiasts, a few of them in bikinis – when the sun is shining over London Airport. The scene is Princes Water Ski Club by Bedfont Lake, where the British National Water Ski Championships take place this Bank Holiday weekend. It is 25 minutes from Chelsea by Mini via a bit of the M4, and it's all happening almost any evening or weekend from Easter to November. Membership is an exclusive and dynamic 120, of which 35 are girls and the oldest a man of 70. But predominantly it is a young man's club, and young men with a bit of money, because the subscription is 25 guineas a year and it costs £1 a time for a few minutes' ski-ing and 30s for your guest.

The club has recently become a limited company with £5,000 authorised capital in which members can buy shares. Future plans include a restaurant and tennis courts. And now they are looking for new members. What type of members do they want? "People with lots of money and very pretty daughters" is the description of the ideal new member given me by David Spyer, the club secretary, who sells 18th century English furniture in the Earls Court Road, but is less often to be found in his shop during the season.

Pound a try

"At the prices we char e we don't expect people to w ite a cheque on the spot. An body can come down as a sitor and, for £1 a time, hav a go behind one of the boats Then if they find they like ater-ski-ing, and if they like and



Left: Getting into a wet suit is quite a squeeze, even if you have the trim figure of Karen Kolb. **Above:** Water skis come in several shapes and sizes. A favourite shape among the male members of Princes is 17-year-old Dana Gillespie. **Below:** No pretension to style here but Fred Oliver, a paper merchant, has no ambitions to be a champion – he joined simply for the thrill of water-ski-ing. **Right:** A member practices for the trick ski event.

we like them, they can become members. For junior members under 18 the subscription is only 15 guineas."

There is nothing casual about the ski-ing at Princes. The equipment is first-class; the boats, a 190 hp Ski Dart and a 240 hp Resorter, both imported from America, are the best ski boats in the world; and members are instructed by Rainer Kolb who, during the winter, is the top downhill ski instructor in Kitzbühel.

At the Championships, the public can see Princes Club and the best water-ski-ing in this country, with a water-ski ballet of pretty girls for good decoration, for 5s. "All they have to do is drive in through the gate, and all round the shore of the lake they will get a grandstand view of the slalom, jumping and trick ski-ing events," says David Spyer.

Top-class water-ski-ing is good spectacle and thrilling with boats and skiers going through the water at 40-50 mph. For the slalom the boat goes at 36 mph and the skier travels at least 10 mph faster, describing an arc of about 180 degrees from side to side, going through an entrance gate and swerving round six buoys.

Six-foot ramp

Competitors start with the boat planing at 30 mph, followed by runs at 32, 35 and 36 mph. Those who have survived these speeds without missing a buoy or falling over then go through the course again with the 23-metre tow rope shortened first by three metres and then by two metres.

For jumping the boat starts at 36 mph and, as the skier swings out on his approach to the six-foot-high ramp, his speed will be approaching 50 mph. Jumping is judged by distance, with 10 per cent. of the score for style. A champion jumper will fly through the air for about 150 feet. Women, using a lower ramp, can jump just over 100 ft.

Trick ski-ing is judged by how many recognised tricks a skier can complete in a 20-second run. A good man will do from 18 to 20 tricks in that time. One of the hardest is to make a 360-degree turn in the air over the wash of the boat. A harder trick, but rarely done in competitions, is a complete somersault for which 250 points would be scored. All other tricks score lower. To be a world champion a skier would have to score 3,500 points in 20 seconds and get full marks for style.

During the Bank Holiday weekend members, competitors and their guests will hold a barbecue by the lakeside on the Saturday night. And on Sunday evening the chairman and founder of the club, Bob Panton of Howard Panton Advertising Agency, is giving a champagne party.

The Junior National Championships are being held at the same time for skiers under 18 years of age. The Junior Championships were originally sponsored by Princes Water Ski Club and are, according to David Spyer, most important for the future of British competitive ski-ing, which is still only about 10 years old.

There are now plans to keep the club open all winter.

A GOOD BEGINNING

London's most elite nurseries, kindergartens and pre-prep schools are filled to overflowing with London's most privileged toddlers—a privilege based on neither talent nor mentality. For what reasons and rewards do parents send tinies off to school? KARIN HART reports overleaf.

Why parents send their children to schools

WHERE have all the children gone? To nursery school, kindergarten, and pre-prep, it would seem – at least the majority of toddlers in Chelsea, Mayfair, Belgravia, Kensington and Hampstead. Some London parents pay as much as 200 guineas per year to enrol, outfit and board a child of five years and under in schools catering for pre-school-age children.

Still, it's not as if nursery schools are anything new. The point is that in recent years there has been a remarkable increase in the number of parents willing to get tiny tots launched on a programme away from home. Like planned families, now there is planned childhood.

Many schools which five years ago had only modest enrolments are now filled to capacity. One mother negotiating to enrol her child in a Chelsea nursery said: "It's more difficult than getting into Eton." A wealthy socialite-career-woman said: "It's ridiculous. You'd think they had some sort of academic standing to uphold. After all, Richard is only four."

Another artist-mother, wife of a design executive, successfully launched the academic career of daughter Jenny at the age of three. Later, she found the benefits to her own time so appreciable that she also enrolled her younger girl in the school's junior group. "The baby was afraid of everyone at first, but she adores it now," she said, looking across the yellow-painted nursery guard-gate to where 11-month-old Robin sprawled on the linoleum in a rage of tears.

And what has become of the nannies? Paradoxically, they're still around – but there is a new breed of nanny. She is now an *au pair* girl; by and large she continues to be called "Nanny," but her function in the life of little Londoners has changed.

Said one kindergarten headmistress: "Nowadays, the nannies are just girls who've come here to learn English. Sometimes it seems as if it's quite incidental that they're looking after children . . . shall we say, it is not their first love.

"Quite frankly, I think it's much better to send the child where people's whole life is given to the one undertaking of loving little children – as it is here."

The fact remains, though, that these children belong neither to the headmistress nor to the nanny (*nor* to the chauffeur, who sometimes seems to be the only one to have them in tow).

They are the parents' children.

Why do so many of London's parents send children to school before they reach "school age"? Or, more specifically, what value for money is there in the cost of private pre-schooling? The answers vary among three explanations given by London parents. To find them out, one must talk to parents – but that often proves a delicate matter. (Many parents are immediately on the defensive, as one mother who made the remark: "I suppose you're trying to show that we're lazy mothers" . . . so much for shoes that fit.) But in an era with advantages like automation, planned parenthood, and child psychology, the answers bear telling.

Admittedly, there *are* such things as working mothers, busy mothers. For these, nurseries and play-schools provide the ideal solution to baby-sitting problems, and for two reasons: their play facilities are usually extensive, and the bother of a nanny can often be dispensed with . . . clearly a practical solution.

Mrs Horlock, headmistress of Stepping Stones Kindergarten in Hampstead, comments soundly: "You can't consider it a negative approach – there *is* such a thing as an overwrought mother. She may have three children all under five, or live in flats where children can't make a noise. In any case, she gets to the stage when she wakes up and feels she simply cannot cope with another day. Having children, even tinies, away from

home for at least part of the day – if parents can afford it – creates a real change in the home. When the family *is* together, it's an infinitely happier family."

Oddly enough, this matter-of-fact explanation is the least common one given – though it may seem the soundest, and is certainly the most candid.

The second answer usually includes the term "a head start in education," or words to that effect. Though parents of pre-schoolers rarely assert that a child is specially "gifted," they often claim that their reasons for sending a toddler to school are to put him that much ahead of the game in later years.

Specifically with pre-prep-age children (usually five to seven), this seems a valid argument. A prep-school headmaster insisted on the need for pre-prep schooling "because prep school is such a bloody jungle."

When the aim of early schooling is specifically for a "head start," training can be specialised and intensive. At the Parayhouse School in Pond Place, where tuition alone is

49 guineas per term, children are accepted from the age of three and a half. Classes can be as small as five in number, and the policy is one of individual attention for each child.

Special emphasis is put on good manners at Parayhouse, and a visitor can expect an entire class of toddlers to queue up for hand-shaking, curtsies and bows. Parents like Lady Darell, whose son Guy recently left Parayhouse to begin his next term at Wagner's, seem satisfied with the results; she herself described them as "such a good beginning to school life."

Some schools are specifically geared to encouraging "premature" learning. The obvious ones are the Montessori schools where Montessori equipment, methods, and personnel supply all the persuasions to stir the thought processes of even near-infants (such as button, bow, and hook-and-eye frames for ordinary toys).

Another tack to early education is taken by schools like Stepping Stones, where children are permitted to proceed at their own speed and initiative. Said the headmistress: "Generally our children are reading by the time they're six . . . though we do give early help to special cases, like the one four-year-old deaf child we have whose parents specifically requested he be

before they are old enough for School

given a head start in reading. By and large, I think you find that parents who are eager for the educational aspect so early are university graduates or intellectuals themselves. They'll sacrifice *everything* to education – but they're in the minority."

Then there are other schools which take an almost negative approach to the so-called head-start; they are simply play-schools, though few admit to it outright, but rather make the motions of instruction when they must. "In general," said one mother, "I think most parents are disappointed when they expect a head start. Quite frankly, as far as education goes, I think early school tends to *retard* children. *I* don't think education is really the point of it all."

A comment from Mrs John Gilpin, wife of London's Festival Ballet's *premier danseur*, whose daughter recently finished her first term at Stepping Stones, cast the first light on the third and most common explanation. Said she: "One thing I don't like in children is precociousness – and it's *being alone* that encourages that in a child."

This third and final slant on early schooling seems to predominate among the majority of parents. They neither claim to be giving the child a "head start," nor confess to giving him the "heave-ho." "Mainly, it's companionship," continued Mrs Gilpin. "Psychologically, it's ideal to let a child be with

other children his own age."

Mothers are talkative (or is it glib?) on the socio-psychological arguments. Obviously, for the most part, they feel justified in this line of reasoning.

Jackie Collins (Mrs Oscar Lerman), whose four-year-old Tracy attends kindergarten, says: "Children get bored being with mothers. Tracy is an only child, and being with

other children teaches her how to share – children need to learn what sharing is all about; it's important, especially at that age.

"Granted, the educational point of view has something to it. Tracy has just begun to read and write – I'd never have had the patience to teach her myself."

Another mother, titled and a high-life figurehead (who preferred to remain anonymous), has three children, all of whom attended kindergarten and pre-prep. "Oh, I don't believe they learn much. They just play. But they were sent to acquire interests outside the home – and to get in the mood for school. Especially with the youngest one it was important – the two boys were already away in pre-prep and prep, and she was on her own. So I sent her to kindergarten as soon as possible. It's best to get children among other children."

"It's not fair," said Mrs Richard O'Brien, a designer-illustrator for McGraw-Hill, who was collecting her daughters from the Walton Day Nursery. ". . . I mean for children to see so few people. There are just no playmates in Central London. Living a city life isolates children. We wanted something more for them – they're tired of nannies." And another mother remarked: "It's a psychological release . . . children become frustrated with efforts to get grown-ups to understand. They *must* be put among other children."

A special view of attempts at amateur psychology can be seen at Miss Ballantine's Dancing School in Herbert Crescent. There, a morning class is held for the very tiniest tots – some as young as 15 months. "Of course, they don't really learn proper ballroom dancing until they're biggish," says Violet Ballantine, a tiny, elderly lady clad in white chiffon, white tights, and flat white dancing slippers. "It's mostly marching and hand-clapping. I think at that age, the parents mostly want them to have companionship, even for a little bit of their day. Personally, I don't mind what age they are, as long as they show an interest."

The psychological persuasions are evident – for both mother *and* child. And regardless of whether the fact is that parents *cannot* or *will* not take time to be with their children these days, experts confirm that the need for the company of other children is a valid point. Said one teacher with an impressive background of educational and psychiatric training: "The social and psychological benefits for children above the age of three is the real justification for private early schooling. It

stabilises children in the face of other factors in home and school life – in a way that very little other experience could."

Certain psychological advantages can't be denied; they are demonstrated by cases like those described by one London headmistress, of a child who had been an incubator baby and had never spoken a single word by the age of three and a half years. Three months after enrolment she was chattering fluently to other tots, and three months later she was talking to grown-ups. Another instance was that of twins who had invented their own language, indulged by cooing parents till the age of four, but who learned English quickly after being enrolled in a play-school.

Parents who suspect that a child is backward are often prepared to pay high tuition fees for early private school – "simply as a last grasp at normality," confided a teacher.

Behind the large green door of Miss Ironside's School in Elvaston Place, a special aura of permissiveness wins much respect. Children there come from backgrounds which, *in toto*, present an incredible roster of wealth and prestige, filling classes of kindergarten, pre-prep, and prep-school ages. Tuition alone per term is from 52 guineas.

"Miss Ironside's method is unique," says a former teacher. "They never say 'no' to the children and no one is ever cross – it works! Parents of the very tiniest children who go there aren't really interested in education so much as the very special benefits, psychologically. It takes tremendous patience to teach little children – especially that way. But such rewards!"

Indeed, rewards there must be, for whether play-group or pre-prep, London's schools for toddlers are filled to overflowing. And the demand increases daily. To wit: a chance at enrolment in some play-schools means parents must apply before the birth of the child – in fact, as soon as they know it's on the way. And *that's* supply and demand – or is it demand and supply?

Pictures by JOHN KELLY

Angela

AMONG the more boring threats of our age is one put forward by Mr Stephen Swingler, Parliamentary Secretary to the Minister of Transport. While predicting the towns and roads of the future, he mentioned the possibility of driverless taxis that would wait for passengers at stations. The passenger would put a metallic token telling the taxi where to go into a meter, and the taxi would start off.

Apart from the fact that it would be difficult to manufacture metallic tokens giving directions such as "I don't know the number, but it's the third house on the left after the pillar-box," or "apparently it's down a little street opposite the Odeon, and then round to the right at the garage and I'll know the house because it says beware of the dog on the gate," the Driverless Taxi is a dreadful thought because it means cab-drivers will disappear. I shall miss them all.

I shall miss Old Speedy. He is the one who blasts off before I have had time to Sit Well Back in My Seat for Safety and Comfort, and sometimes before I have had time to get the door shut. He drives as though every fare is concerned in a life and death race to get the serum to the hospital before they start operating. His taxi, infected by his impatience, behaves like a young racehorse on a nippy autumn morning, sidling around at traffic lights, bolting up side streets, throwing itself back on its haunches when forced to stop at a red light. His is the taxi I always hail when I'm early for an appointment.

I shall miss Old Cautious. He is the one who reads the road accident reports every morning at breakfast, and drives with his shoulders burdened by the responsibility of it all. At traffic lights he waits until the lights turn green before he slowly and carefully puts his taxi into gear, looks to left and right and left again, and rolls apprehensively forward like a Christian being nudged into a lion-packed arena.

Should you boldly open the window and tell him you are in a hurry, he is quite likely to draw into the side of the road, stop the engine, engage the handbrake, and turn round to see why you are distracting his attention in your madcap way.

His taxi, a bundle of nerves like its driver, has been conditioned not to go at more than 29 miles an hour, no matter what. His is the taxi I hail when I've got 35 minutes to get to London Airport.

Old Chatterbox

I shall miss Old Chatterbox. He is the one who drives with the communicating window as wide open as he can get it, one hand on the wheel, and his right shoulder and right ear turned towards you. He likes to keep up a non-stop stream of conversation from start to finish. He expects you to tell him not only where you're going but why you're going there, who you're going to meet when you get there, and what for. He wants to know what the weather was like with you on Sunday ("funny, it was sunny with us"), what you think of the Government, and what Italy is like for holidays.

I shall even miss Old Grumpy. We all know him. He receives any instructions, whether to drive to King's Cross, Claridge's, or the Salvation Army Youth Hostel, as though you had asked him to take you to a little place in Soho where they show blue films. If you tell him you're in a hurry he waits, with elaborate politeness, for everyone within a 20-yard radius of pedestrian crossings to make up his mind whether he a ally wants to cross or not.

His taxi fights back every spring it's got and if try and open the commun ing window you will b your nails and bruise knees (Grumpy uses brakes like a Karate fig uses the back of his hand). is the taxi I hail on a br spring morning. By the I've reached my destina the sun's gone and it's rai

Judging jury

I know nothing abou legal complexities of ref ing juries, but there's on I wish they'd reform to tion. And that's *Juke Jury*, easily the most ir ing programme to sho way on to our scree Saturday evening.

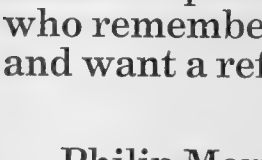
I wish they'd reform th itself, composed as it teenage celebrities (so whom we've never hea and some of whom heard of only too ofte "adults," who I should thought could find som better to do with their wish they'd reform the ence – I don't know w I find it more embarras watch six-year-olds convulsively to the mu their parents making a and unsuccessful effort unconcerned and groovy the camera's on them.

I wish they'd reform cords, though I suppose too much to ask. But, all, I wish they'd refo verdicts.

It's a hit, but . . .

Hardly a programme by without some schm piece of bitchiness fro singer (on the jury) ab other singer (whose lat just been played): "I've ways thought Jim a great singer, but I'm af he's just not commercial. I'd love to vote this a hit, I don't think the kids wil for it. Better luck next ti Jim" (flashing smile at camera). "Mary's such an derrated singer you know just wish she'd find material that's right for When was her last hit? I was it?"

The nicest thing about programme is David Jac Just occasionally, across t suave, smiling, compere's f flashes the hint of a look t makes me think that so times he finds the juries t give him as tiresome as do.



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WISH YOU WERE HERE

Whether your weekend is going to be spent dodging the drizzle in Town, or queueing miserably on your way out to the crowded beaches of the South Coast, we thought it might cheer you up just a little to see some pictures of happy sunbathers in glamorous places. Whether it's pretty girls looking provocatively at the camera (*above*) or others caught unawares (*below*), the great thing about sun and water is what they do to girls. (*More overleaf.*)

A man must look his best surrounded by bikinis – good grooming isn't just short back and sides.

Of course, some men have to rely on sheer personality, rather than flowing locks. It is rather depressing when there are people about (*left*), who seem to have altogether too much of the stuff?

One can't leave one's jewellery in the changing room, can one?

However warm the water is, that first step always brings out the goose-pimples.

In case the circulation's a bit sluggish, sun-worshippers can always have a quick work-out.

Perhaps you recognise that back?

If the photographer thinks he's going to wait for the other side to be tanned, he's wrong.

WISH YOU WERE HERE

Clearly, one of the most sophisticated watering-places of Europe, isn't it? And really quite handy . . . It's The Serpentine.

IN PRINT AGAIN— FIRST NOVELS OF THE FAMOUS

Cassell & Co start an ambitious new paperback series on 22 September. The series, called "First Novel Library," will be the first works of famous writers, on the premise that fame came late to many of the most celebrated figures in English literature, and that in most cases their first novels are no longer in print.

Each novel will be introduced by a distinguished critic, who will discuss the work in the artistic development of its author. The first four titles are *The Adventures of Caleb Williams*, by William Godwin, introduced by Walter Allen; *Maggie – a Girl of the Streets*, by Stephen Crane and selected by William Sansom; *Agnes Grey*, the little-known first work of Anne Brontë, with an introduction by Fielden Hughes, and *Young Mistley*, by H S Merriman, analysed by Frank Swinnerton.

The series is under the general editorship of Herbert Van Thal. He says: "No other library has ever concentrated exclusively on first novels. Ideally we want to concentrate on a period of some 300 years, starting with Defoe and moving up to comparatively recent times." He is concerned that the public should become acquainted with lesser-known novelists who have faded away into obscurity.

Unfortunately, however, the "First Novel Library" is essentially an economy series (prices range from 3s 6d to 9s 6d), and popular appeal must be the foremost criterion in the selection of works for publication. Mr Van Thal explained regretfully that he could not publish the works of promising young novelists, since the cost of royalties would be an added expense. "Similarly," he continued, "we must not be too esoteric in our choice of books. The public is singularly unadventurous when it comes to reading unknowns."

THE HURRICANE OF AMBITION CALLED DAVID HEMMINGS

He's the latest young actor to ride the crest of the *nouvelle vague* to international stardom. David Hemmings has been compared to Terence Stamp and Albert Finney. But ex-child-star David Hemmings is having to face the challenges of success for the second time round. Report by DOREEN KING

DAVID HEMMINGS has a face which combines the bruised innocence of a fallen angel with the perky ebullience of a Cockney urchin. It's a mixture international film-makers are finding irresistible. Antonioni picked 25-year-old David to star opposite Vanessa Redgrave in his first English language film, *The Blow-up*. Warner Brothers and MGM have both signed him on seven-year agreements, and David leaves for Hollywood in October. He's been cast as Mordred in the film version of *Camelot*.

"I don't know if I'll sing, though," he said. "At the moment my singing voice is like my speaking voice." Which, for the record, is attractively husky.

A chorister

As a boy, he was a chorister at the Chapel Royal, Hampton Court Palace. He remembers the other choristers were far tougher than they looked to their doting public. "There was a prickly bush we used to push each other into," he recalled. Later he was a child opera star in Benjamin Britten's *The Turn of the Screw*. "I worked a lot as a child actor and was reasonably successful. Then when I was 16 I needed to mature more both facially and as an actor. I was still being cast as a 13-year-old Cockney. I took two years off. I did all sorts of things. I worked as a pavement artist in Juan les Pins. I did mountain rescue work in the Lake District. At one time I was employed to sing English pub songs like Nellie Dean for British tourists in the South of France. Then I started at the bottom again and went into rep."

David gives the impression of a young man not just in a hurry, but a positive hurricane. He arrived for lunch at the Carlton Tower in a jet-propelled rush of nervous energy. "I don't sleep," he said. "I can't sleep when I'm working on a picture. Over 16 weeks filming with Antonioni I think I've probably had a total of four day's sleep.

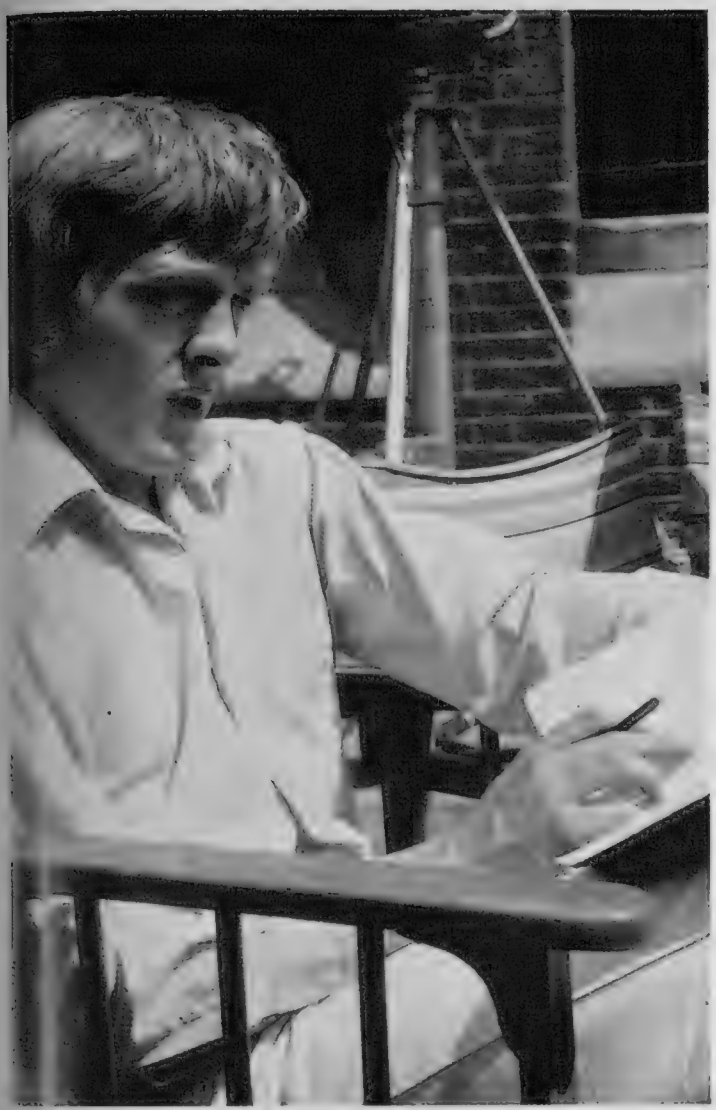
"But I'm a Scorpio and Scorpios have fantastic energy reserves. Last night after filming I walked into the pub exhausted. Somebody suggested a game of darts and somehow from down in my boots I found the energy. I've always been like this."

Dylan Thomas

David is a committed admirer of Antonioni. "He's fantastic," he enthused. "I love him to death." David credits another director with his breakthrough after his first start. He appeared in *Skyscrapers* at the Royal Court Theatre. "Ann Jellicoe directed and she really made me work. Until then I'd just walked through things instead of working hard at them. When you've been acting for years you pick up a lot of technique and I'd leaned on technique too much."

David was appearing in *Adventures in the Skin Trade* when he was picked for the Antonioni film. "I feel a great affinity for the young Dylan Thomas," he said reflectively. "But if I could have been anybody in the past I would like to have been Dostoievsky

THEN: David Hemmings was a chorister at the Chapel Royal, Hampton Court Palace. Can you pick him out? . . . He's the fair-haired cherub seated at the extreme left of the front row. "We used to push each other into a prickly bush," he recalls.



...AND NOW: Hemmings today, caught in a cool and reflective moment, while filming in Antonioni's first English language film, *The Blow-up*. "Women tend to regard me as dangerous," he says. "Whether I am or not I don't know."

David then proceeded to philosophise about Hemmings and women. He was married when he was 19 and later divorced. "I suppose I wanted instant maturity," he summed up. "I'm the world's worst person to live with – hopeless emotionally. I always warn girls not to get involved with me. Women tend to regard me as dangerous. Whether I am or not I don't know. But I don't believe the Don Juans of 1966 are interested in physical conquest. They are interested in the conquest of the mind. It's a cruel game being played by men and women today."

David's ambitions span the arts. "I want to be accepted as a reasonable writer, a director and an illustrator. I'm fascinated by the pirate radio scene and I'd love to try being a disc jockey. The idea of pop singing appeals to me but at this stage I think it would do me more harm than good."

So far David has not made any major changes in his way of life, "I'm a nomad," he said. "I have clothes and possessions scattered in friends' flats all over London. But I still live in Croydon! It's so unfashionable it's almost 'in.' I have a telephone number on the MUNicipal exchange. Just imagine, MUNicipal."

Jimmy Saville

While he's been working on the Antonioni film, David has been driving around town for location shooting in the Rolls-Royce that used to belong to Jimmy Saville. He plans to buy it and would like to take it to Hollywood with him.

The Rolls-Royce has a two-way radio and this has given David immense fun. "We'd be cruising around and be in radio contact with the camera crew. I started improvising my own pirate station for them – Radio Rolls-Royce!"

No. 6 OF A SERIES

let's talk about

TRUST HOUSE HOTELS IN WALES

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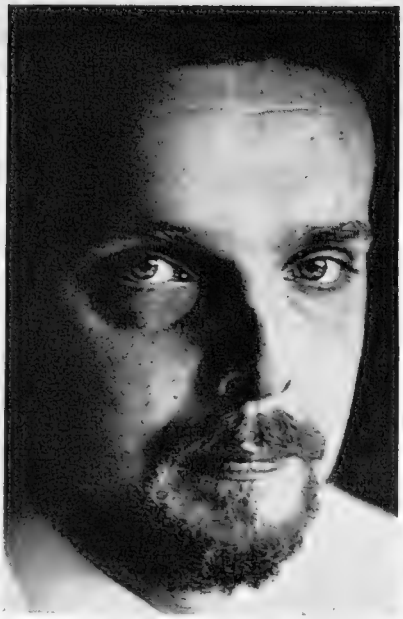
Reservations: Monmouth 2553 (STD. OMOO).

TRUST HOUSE HOTELS

WHAT PEOPLE ARE HATING

Mrs Mary Whitehouse (left): Hon general secretary of the National Viewers' and Listeners' Association, known for her "Clean up TV" campaign:

1. "I hate confidence tricks and double-talk, especially that which lies behind the current mis-use of words – for example, 'freedom' now mostly means licence; 'love' is an excuse for doing what you want when you want.
2. "I hate the mentality which is prepared to sell young people – body and soul, if necessary – to justify its own way of life, or make money.
3. "I hate the process by which people can be acclimatised to accept as normal now what they would have cried out against a short time ago.
4. "I hate the littleness of thought and action which is being sold to the nation as 'progress'.
5. "I hate the softening effect of the new morality and the way our society would rather legalise sin than cure it.
6. "I hate the failure of certain elements in the Church to speak out in no uncertain voice.
7. "I hate half-truths served up as whole truths.
8. "I hate the use of a public service, such as the BBC, by a few people plugging their limited personal interests.
9. "I hate the screening of emotive programmes to influence public opinion on controversial matters.
10. "I hate the middle-aged adolescence which has abdicated its responsibilities and is so afraid of being thought square that it has no established shape left at all."



Anselm Hollo (above): Finnish-born poet who is having his third book of poems published in October and has translated the poems of painter Paul Klee and young Russian Andre Voznesensky. He hates people who don't love themselves and continually cut themselves off from huge parts of their personality. "It is not hypocrisy, but a wilful cutting-off from their own conscienceness."

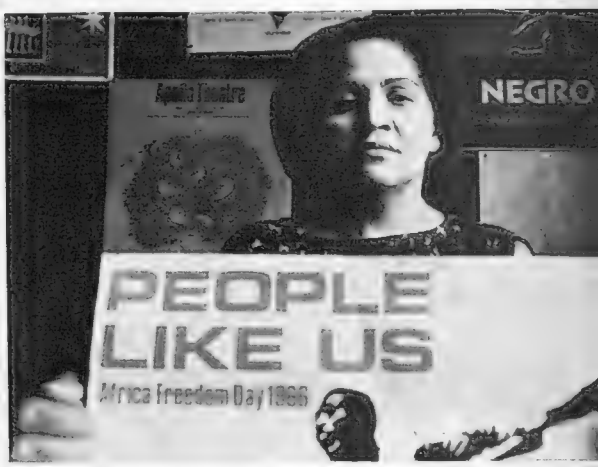
Charles Marowitz (above): Associate artistic director wi the London Traverse Theatre Company, hates blankets of uncritical enthusiasm, especi when it's applied to mediocri

Larisa (above): A top model girl, she doesn't mind walking under ladders, and is not afraid of heights . . . but the one thing she does hate is machines of any sort – she says she would like to smash them all!

Marion Wilson (right): An artist who designs the "Marion" cards, hates any form of destructiveness against life, and absolutely loathes cockroaches. Pictured with a drawing by William Thomson.

Quentin Jacobsen (left): 20-year-old, who won the *Sunday Times* Under-23 Photographers' Contest, and who is now training with John Cowan, believes men should take the initiative. He cannot stand fast women.

Stephen Solomons (above): Founder-director of Mail-Fruit, the fruit gift service, hates drunkenness of any form, affectation – and people who step on to zebra-crossings and imagine themselves indestructible.



Pearl Connor (above): Administrator of the Negro Theatre Workshop Trust, which was formed last November. She hates dichotomy, especially when people accept Negroes inside the theatre but reject them when they ask for accommodation.

Yul Brynner (left): He hates the overpaid amateurs in his business, those unprofessional executives who know how to handle stocks and shares, and *think* they know how to handle talent. "They should stick to their business of helping the artist and not play God." Mr Brynner also hates taking off his make-up: "It's dismal" – makes towels filthy and greases up everything.

Susannah York (right): Actress whose next film *Kaleidoscope* has its world premiere on 8 September. She was quite definite about what she likes and dislikes. Her hates are: "Baked custard, monkey puzzles, waste, indifference and . . . hydrangeas."

MAN VERSUS MINISTRY

Residents of Camberley are planning a well-organised battle against the Ministry of Transport's plans to lay a motorway through a built-up area. ROGER BAKER examines the complaints and looks at the background of that often mysterious happening - a Ministry Public Inquiry, which is to take place next week.

THE days when men saw the building of new roads as an exciting project, as a new and swifter means of communication, have passed. As the countryside becomes spider-webbed with by-passes and six-stream motorways it generally means the disappearance of familiar land and places; brings anxiety, discontent, resentment and worry to residents as they realise the areas will fall before the bulldozers and become lost in a maze of clover-leaf intersections. Pretty suburban roads are suddenly cul-de-sacs ending abruptly against the dusty noise of a motorway; sometimes the view from bedroom windows is of speeding cars and lorries at eye-level.

Most acute

This problem is at its most acute around the perimeter of London. As the Ministry of Transport projects its motorways from the outskirts of London out into the country, allowing motorists to speed through the built-up areas, the residents there are most affected. Next week a local battle between man and ministry reaches one climax when the residents of Camberley are ranging themselves to protest at a public inquiry against the proposed route of the M3.

Leader of the dissenters is Mr James Adams who lives in Portsmouth Road, Camberley. He has lived there for seven years. The proposed route, he claims, will bisect the built-up part of Frimley and Camberley: "It is clear that Camberley as it now exists will disappear," he says. "No one would make great claims for the architectural beauties of Camberley and, indeed, it has already changed very markedly from the sleeping Indian Army past existence which it used to have."

But, as in most of these cases, architectural beauties or charming countryside are not the major losses envisaged. It is a loss of a community. "The elements of the military, the commutor, and local industry have been successfully blended," points out Mr Adams. He also refers to the Royal Military Academy and the Staff College and the WRAC staff college – all world-famous – and the 40,000 people whose lives he feels would be totally disrupted.

This particular road (or motorway as it now becomes) has a long and complicated history. As long ago as 1937 a new Chertsey Road was under consideration, a line drawn on a map as a possibility. In 1945 there were talks at County Council level when the authorities of Hampshire, Surrey and Middlesex were asked to consider a route for a road to cope with the increasing flow of traffic. The same three councils were asked again to consider this in 1962, but it was not until December of 1964 that the Ministry of Transport published its draft scheme. "All objections are based on that scheme," says the Ministry of Transport.

The new motorway will be 39½ miles long and begin at Popham. "At the moment there are no plans to extend it beyond Sunbury Cross," says the Ministry. It is intended as a link road with the A33 and the A30.

Unbelief

Mr Adams is on the committee of the Frimley and Camberley Motorway Objectors and last week a public meeting was held to draw attention to the plans. "There is a feeling of unbelief about all this," he says. "The road has been a project for so long that people have grown up with the feeling that it is never going to happen.

"It is very difficult to stir people, but we had a very good meeting. About 50 turned up. We are organising petitions – collecting signatures and last weekend we made a film as a pictorial representation of our case which we are going to show to the Minister. It consists of dialogues between newcomers and residents, a series of interviews taking in all the different types of people who live here, from the general's wife to the council tenant."

A public inquiry is not always held in such cases, but only as the result of serious objections. The Ministry of Transport explains: "Any complaint above parish council level – that is from RDC level upwards – means that the Minister is obliged to have a public inquiry. In this case no local authority complained, but members of the public have done and the Minister considers a hearing to be worth while. The Ministry publicises its draft schemes well in advance in order that objections may be received. Sometimes we announce an area where we are planning a road, or we prefer to be able to offer alternative lines.

"The Inspectors we appoint are always neutral. The Minister has the last word, and if she is satisfied that there is a good case may well alter the scheme. These inquiries are not held merely to let the public let off steam – if that was simply the case there wouldn't be an inquiry at all. Quite a number of inquiries are found against the Ministry – there was a case a couple of weeks ago about the Malton by-pass in Yorkshire. The Minister accepted the view and the scheme was altered."

Frimley and Camberley UDC are not planning to make any representations at the public inquiry: "The route of the M3 through the district has been known for many years," said a spokesman, "and we have tended to plan with it in mind. We wouldn't allow a house to be built in its path, for example. If there are suggestions that the route should be altered, we would want to reconsider it."

Residents feel that the motorway will cut the district cleanly in half. Says Mr Adams: "I live on the south side and this would turn our faces towards Guildford and separate us from the redeveloped town centre, the shopping centre and other public amenities. At the same time, residents north of the line (and they include the Staff College and the RMA) will be cut off from the golf course." Mr Adams also points out that at the moment everybody is only talking about the centre line of the motorway and not thinking about the havoc that will be caused by side roads and intersections.

Commuters

The population of Camberley has increased by more than 10,000 in the past five years; it has become a major commuting area and a light industrial district has grown up. One resident, Lady Alice Hood, who attended the protest meeting, comments: "Camberley is destroyed already, but this road would be the last straw. I have known the area since 1925 and have lived here for 12 years. If there is an alternative placing for the road it would be much better."

Mr Adams is well-armed to face the Ministry of Transport. "It is clearly established planning practice to avoid putting inter-urban motorways within a quarter of a mile of built-up areas," he says. "As far as Camberley is concerned there is a lot of open land both to the south and to the north." He refers to the Honiton by-pass and the avoidance of the Windlesham nature reserve (also by the M3) as examples of the Minister's acceptance that diversions must be sometimes made.

There is a growing feeling that this particular battle will develop into a test case; that should the route go through, then the Ministry of Transport will have set a precedent for the treatment of other urban areas. Man has defeated Ministry before, and it is known that if residents, private people, members of the public, create enough of a stink, then things can be done.

THE CAPE OF GOOD HOPE

...for every woman who's sick of the mini

london life BRINGS YOU (JUST PART OF THE SERVICE) VERY FIRST COLOUR PICTURES OF THE PARIS COLLECTIONS

New helmets, new hems – and gay Paree was a kaleidoscope of colour, as you'll see on the following pages. This is a mid-calf length cape in Scottish herringbone tweed by Ebenezer Johnston. **DIOR** lengthens the hem on coats purely for warmth. Dresses and skirts stay short.

Stunning coat and matching gaiters by **LANVIN** in tomato-red window-pane checked wool ratteen (by Garigue). The coat is slightly shaped at the front and has two slits at the back reaching to the waist. Worn with a tomato-red fireman's hat in felt.

VIVE PARIS

Report by SARAH DRUMMOND

"All Paris is demode – even Chanel," said Chanel. And Chanel, Cardin, Heim and Real all resigned from the Chambre Syndicale, thus allowing photographs to be published immediately after their collections were shown. The ban imposed by the Chambre Syndicale supposedly stops imitators imitating before buyers and clients have laid their orders. But for some time manufacturers have had their copies of Paris fashions on sale in the US ready-to-wear houses before the original models have arrived. Balenciaga, Givenchy and Courreges didn't show during the Chambre Syndicale fortnight. Rumour has had it, for several seasons now, that Paris, so far as fashion is concerned, is DEAD.

SO...

All in all, Paris was very nervous; there were couturiers nervous of losing face, nervous of losing power and influence, couturiers nervous of not attracting enough attention, and almost every couturier was nervous of the hot competition from ready-to-wear. Could fashion and *haute-couture* still be combined? Last season couturiers were nervous about buyers staying away; this season they were nervous about clients staying away.

SO...

Some couturiers set on going all out on sensations (like showing the collection in a swimming pool) to secure a news story at the very least. Some continued the fight for leadership, deaf to the dreaded rumour, some with dignity retained their authority of combining beautifully made clothes with new ideas – Nina Ricci (who bias cut almost everything), Jean Patou, and Yves St Laurent (apart from a few sick joke numbers). They were designing for women and girls. Others gave up the right to dictate and showed clothes

CASTILLO'S high-waisted coat in turquoise wool broadcloth (by Garigue), double breasted and high fastened by four tabbed buttons with slit pockets concealed in the seams. Worn with matching hat.

JEAN-LOUIS SCHERRER'S sophistication in sportswear – beige window-pane checked wool ratteen (by Garigue). Straight cut and belted on hips with diagonal buttoning to waist.

exclusively with the staid client in mind – Balmain, Gres Michele Telland, Guy Laroche and Castillo. Molyneux and Chanel continued to show their own distinct handwriting. And Louis Feraud, Lapidus, Cardin and Ungaro showed very young, very crisp, lively collections, full of ideas. Ideas that will undoubtedly influence fashion this winter. Forecasts:

Evening: brocade trouser-suits, slightly flared trousers, non-pressed seam, long jacket. Pale crepe dresses, with narrow busts, flaring out (but never very fully) to the hem. Horizontal seam across the bust and another just below the hip. The skirt is bias-cut. Each part of the dress is probably in a different colour. An up neck of some sort: polo, mandarin or tab collar. If the dress is not sleeveless, the long sleeves are slightly flared at the wrist. Long evening dresses follow the same lines with embroidered or fur-trimmed hems. Some very electric colours at night, and plenty of silver and white (often striped), and sumptuous brocades.

Day: not many suits shown, but the main feeling is slightly shorter jackets, slightly fitted, raglan sleeves or square shoulders, with an up neck in either case, and faintly flared skirts. Heim and Cardin favoured double breasting, and graded the buttons to a V – either way up. Coats have narrow busts and are flared at the hem; have raglan sleeves or squared shoulders. Up necks. Split colours as in dresses. St Laurent went military on coats. Fabrics by day are flat and smooth (very few tweeds were shown), sometimes window-pane checks. Colours: dark brown, and brilliant purples, reds, oranges, greens, yellows.

Day dresses: Cardin showed almost every variety of the pinafore dress – and some with tremendously low-cut armholes, so the sweater worn under has to be a very long one. A lot of pinafore dresses cut and coloured in three tiers, as for cocktail dresses. Furs are combined with leather. Boots are high.
Chinstrap hats and boots are in profusion, and so is black patent leather – belts, hats, gloves and buttons. And I bet the overall look – shoes that match the dress (or anyway, one part of it) will catch on.

Two of **JEAN-MARIE ARMAND'S** dress and coat ensembles in pure wool jacquard (by Nattier). Gabardine dresses with high square collar and long sleeves, worn under sleeveless hooded coats. "Bobby" felt helmets.

Pictures by Herman Léonard

VIVE PARIS

CARDIN's suit in white wool gabardine (by Fournier) single breasted with an officer collar and a front panel of semi-circular cutouts. Worn with welder's helmet in white felt.

SARAH DRUMMOND

TALKING FASHION

Mansfield's Paris-inspired coat *(above)* in brown herring-bone Tweed and luxurious fur collar. Approximately 20 guineas. For stockists, contact Mansfield, 23 Great Tichfield Street, W1 (LAN 1951).

DIOR, like Michael in London, showed mid-calf length coats as a practical approach to winter (and one has to admit that mini-coats with blue knees protruding would be a sad sight on a sleeting day), and some regard this new coat length as a forecast of longer hems on everything that Dior may be preparing for next season. Anyway, one thing seems certain; we'll be seeing a lot of mid-calf coats, mostly with a Zhivago look, this side of the Channel this winter. An important rule for any would-be wearer of a long coat is, to wear boots with it. A merely stockinged leg from the calf down only succeeds in looking old-fashioned and dated.

Several of our designers and manufacturers have made long coats up, and you'll be able to buy them soon. Jaeger sell them for 18½ guineas in black, brick red, and Air Force blue; Fenwick's coats have military epaulets, are double-breasted, come in a great variety of colours and cost 18 guineas. Fenwick's also have a brown tweed suit (by Mansfield) with a below-the-knee skirt, tight-fitting jacket and fur collar; Mark Stevens' coats are hooded, high busted, and flared for 33 guineas at Tracy of Bond Street, or belted, with heavy frogging and a thick fox hem, to order from Tracy and Chanelle.

Fifth Avenue are selling Sheraton's mid-calf coats in mauve, red and brown tweed for 20 guineas; Liberty sell Cojana's, in smooth fabrics, single and double breasted, in black, grey, snuff and dark green, some braided, some collarless, for 25 guineas. Wallis will have theirs in the first week of September.

And these are only some of them. . . . Take your choice – or, of course, you could elongate your last year's coat by adding a band of fur to the hem. You can buy fur by the yard at the Army & Navy Stores, in varying widths, for approximately 18s a yard, in white, beige, black, dark and medium brown, chinchilla, red fox and ocelot. Bourne & Hollingsworth have coney Zhivago hats and cravats. I hope someone produces some muffs soon.

Part of the Total Look *(below)* at Harrods, designed by Digby Morton for Reldan. Dress £7 17s 6d, jacket £7 19s 6d, in grey and sand colour.

Harrods, in their Younger Set Casuals department, have now got a superb Total Look, designed by Digby Morton for Reldan, and very reasonably priced. These mix-and-match sets are in checks and plain colours. For instance, you can buy a raspberry wool skirt and a jacket in the same raspberry wool with raspberry and maroon checked facings and collar. Or a dress with a checked top and plain skirt. There are also trousers, sleeveless tops, sweaters and caps, for endless ravishing combinations.

Other colours: camel and dark brown; sand and grey; black and white (this set is striped not checked); and emerald green and purple. There will be another delivery of the emerald and purple lot in September. Remarkably cheaply you can have a pretty trouser suit, suit and dress and jacket – ideal for a weekend. This is the answer to all those just-missed-it attempts of mixing and not matching ideas one sees: the checked jacket with the clashing striped skirt.

Mrs Paddy Rabbit has been collecting old clothes for three years; they are mostly late 19th century, and she has bought them from anywhere and everywhere. Among her collection is a parasol belonging to Queen Victoria and a dress that was once Queen Alexandra's. She has masses of fans, ostrich feathers, coats with frogging, long skirts, a great many white blouses, frilled and high necked, buckles, jewellery . . . and for most of the blouses and dresses you need a lady's maid to do you up, there are such intricate buttons and hooks.

Mrs Rabbit sells her clothes at auctions and privately, and over the past 18 months she has raised over £1,500 for various charities. Her next show and auction is on Saturday 17 September, in aid of the NSPCC, at the Guildhall, Winchester. If you are interested in making a period purchase, you can contact Mrs Rabbit at 52 High Street, Old Portsmouth (tel: 20265).

A purple trio *(above)*, designed by Frank Merkell for The Village Store and Trecamp, both in Carnaby Street (REG 5164 for both). The hooded coat is self-striped velvet (also available without hood, with military collar), and costs 16 guineas. The suit is in a rich plum colour, and has black frogging; it costs approximately 14 guineas. The trouser-suit is corduroy with a beige stripe in the collar, and costs 12 guineas. This trouser-suit is available from 27 August; coat and suit, end of September. And in early September, Neatawear have a glorious purple double-sided suede bag, which has a handle and a shoulder strap. Price is £4 9s 11d.

WHAT PEOPLE ARE WEARING

Britt Allcroft (right), who works on the production team of the BBC's "Blue Peter," wearing a brushed wool muu-muu, Paisley printed in greens and blues on white, with gold fringe trim on yoke and gold buttons.

Karen Bezencenet (below) works for fund-raising consultants, and is wearing a dress she made herself in midnight-blue velvet. Her silver kid shoes are from the Lotus Boutique.

Sue Peto-Bennett (right), young abstract painter, wearing a long silk coat in pink, brown and gold, by Malabar. She uses it as either an evening coat or housecoat.

Anne Best (below), odd-job-girl, currently working as a temporary secretary, wearing a pair of heavy linen trousers in black, yellow and pink with yellow crepon shirt.

Sophie Rawley (above), who is French, with her four-year-old daughter Fabienne. Sophie is wearing a green and red striped cotton jersey dress from Biba. Her husband, Peter, is an actor's agent.

Jay Hutton Potts (left), wears a purple, orange and blue silk jersey dress from the Separates Centre. Jay is doing a dressmaking course and hopes eventually to have her own clients.

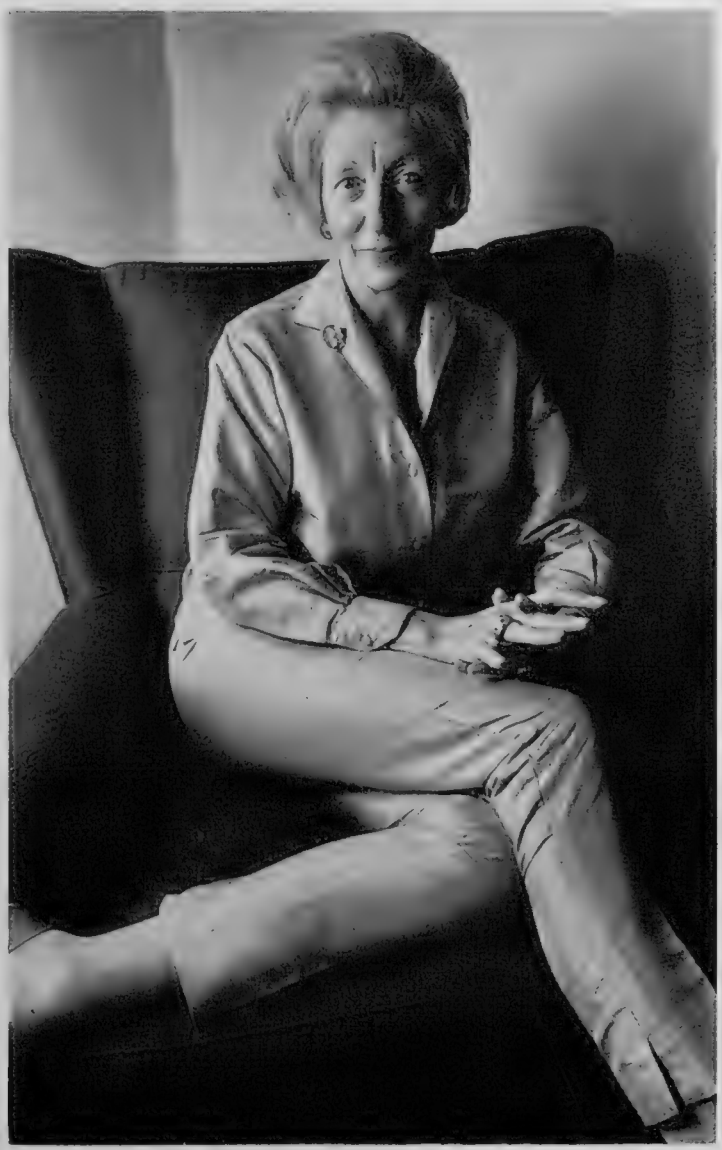
ONE WOMAN'S WARDROBE

This week—Mrs Laurie Newton Sharp

Mrs Newton Sharp is News Editor at Harrods, which involves directing publicity, handling entertainment and arranging receptions. Apart from the Press coverage, Mrs Newton Sharp is not associated with fashion, but she does not deny that a good dress sense has helped her in her career. She believes that women are ageless, and proves it by wearing the same type of clothes today that she did at the age of 20 – for example, her Molyneux dress. Now, some of her tips for elegance – good grooming, simplicity, cut and fabric all balancing, and important, choosing clothes that suit you, rather than following extreme fashion. Accessories are also very important and Mrs Newton Sharp will buy expensive gloves and shoes and the best stockings obtainable. She adores hats and never feels an outfit is complete without one. Although she does not think that Paris influences fashion as it used to, she still prefers to buy original models. Her favourites are Balenciaga and Yves Saint Laurent, but she also likes Italian clothes. She has no fur coat, but loves fur-lined coats and matching coats for evening. Her most coveted fur is sable. Much of her life is spent entertaining, and for this she wears long, flowing hostess gowns. But at weekends she likes trousers and tailored shirts.

In private life Mrs Newton Sharp is the wife of Dr P E Thompson Hancock, Director of Clinical Research at both the Royal Marsden Hospital and the Institute of Cancer Research, and apart from her full life at Harrods she is vice-chairman of the Ladies' Association of the Royal Marsden Hospital, a vice-chairman of the British Empire Cancer Campaign for Research and on the advisory committees of three art colleges.

Top: Palest blue wool hopsack suit by Balenciaga, from Harrods. **Above:** Ice-pink and white woven nylon evening coat worn over silk zibbeline dress. Original French models from Harrods. **Below:** Gabardine navy coat by Balenciaga with enormous bat-wing sleeves and trimmed with gold buttons. Worn with navy Balenciaga hat. From Harrods.



Above: Ripe apricot Indian silk trouser-suit from Harrods Shalimar Shop

Top: Brown lace over black crepe strapless cocktail dress by Castillo. Large black organza rose hat by Dolores. From Harrods. **Above:** Brown linen and rayon dress with flat pique bow at neckline, by Molyneux. Huge coffee-coloured straw hat by Balenciaga. From Harrods. **Below:** Navy wool suit with white overcheck by Balenciaga. The navy felt hat is also Balenciaga. From Harrods.

Report NORMA MORICEAU Pictures PETER AKEHURST

Are London grounds fit

In the first week of the new football season—the first season ever played in the knowledge that England are champions of the world—*London Life* has taken a look at the accommodation offered their loyal fans by the 11 top London clubs. Not every team can win the Cup or League, but that's no reason why their supporters shouldn't be treated in a winning

Club	Address	Manager	Trains	Buses
ARSENAL	Avenell Road, N5 (CAN 3312)	B Mee	Underground: Piccadilly Line to Arsenal Station; trains to Finsbury Park Station	4, 19, 236
BRENTFORD	Griffin Park, Braemar Road, Brentford (ISL 2021)	Billy Gray	Underground to South Ealing; Southern Region from Waterloo to Brentford Central	65, 83, 91, 97, 117, 267
CHARLTON ATHLETIC	The Valley, Floyd Road, SE7 (GRE 3711)	Robert Stokoe	Frequent trains from Charing Cross, London Bridge, Waterloo	54, 75, 108, 177, 180
CHELSEA	Stamford Bridge, Fulham Road, SW6 (FUL 5545)	Tommy Docherty	District Line trains to Fulham Broadway Underground Station	11, 14, 28
CRYSTAL PALACE	Selhurst Park, Whitehorse Road, South Norwood, SE25 (LIV 1876)	Bertie Head	Frequent trains from Victoria and London Bridge to Norwood Junction, Thornton Heath and Selhurst	12, 68, 75, 133, 154, 15 166,190, 196, 197
FULHAM	Craven Cottage, Stevenage Road, SW6 (REN 5621)	Vic Buckingham	Underground: Metropolitan, Piccadilly and District Lines to Hammersmith; District Line to Putney Bridge	30, 74, 220, 255, 268
LEYTON ORIENT	Brisbane Road, E10 (LEY 6800)	D R Graham	Underground: Central Line to Leyton	41, 58, 69, 249, 278
MILLWALL	The Den, New Cross, SE14 (NEW 3143)	B Fenton	Underground: from Whitechapel, and trains from Charing Cross, both to New Cross and New Cross Gate	(use trains)
QUEEN'S PARK RANGERS	Rangers' Stadium, Ellerslie Road, W12 (SHE 2618)	Alec Stock	Underground: Shepherd's Bush on Metropolitan and Central Lines, White City on the Central Line	11, 12, 49, 72, 88, 105, 207, 220, 268
TOTTENHAM HOTSPUR	748, High Road, N17 (TOT 1020)	W Nicholson	Piccadilly Line to Manor House Station; BR trains from Liverpool Street	627, 659, 679
WEST HAM UNITED	Boleyn Ground, Green Street, Upton Park, E13 (GRA 0704)	Ron Greenwood	Positioned 200 yards from Upton Park Underground Station	Buses subject to fluctuation in services

for World Champion fans?

way. This week, we give the main facts about the grounds, how to get there, and the facilities they offer—later in the season we will report again, both on the teams and the grounds. By the way, all information in this section has been supplied by the clubs themselves. If any fans have complaints, we shall be prepared to investigate them.

Crowd capacity	Admission	Toilets	Refreshments
66,000. Covered accommodation for 50,000, including 12,000 seats	Ground: 4s 6d. Lower-tier unreserved seats: 10s. Upper-tier bookable seats: 12s 6d, 15s, £1	Full facilities	Facilities on about a dozen sites round the ground. Licensed bar facilities on about a dozen sites round the ground
38,000. Grandstand: 4,500	Ground: 4s. Enclosure: 5s. Stand seats: 6s, 7s and 8s	Facilities all round and in grandstand	4 refreshment bars and a members-only club, containing one of the longest bars in the country – 100 feet
73,500. Grandstand: 2,800	Grandstand: 9s. Terracing, adults: 4s, Juveniles: 2s	Around the ground and inside grandstand	One tea bar inside stand, five tea bars outside ground. One licensed bar inside stand
60,000. Grandstand: 12,000	Stands: 10s, 15s. Enclosures: 8s. Ground: 4s. Season tickets: £12 and £18	Full facilities	Several well-appointed tea bars. Also good licensed bars
45,000	Grandstand: 10s. Wing-stands: 7s 6d. Enclosures: 6s. Ground: 5s. Season tickets: £10 10s G/S, £7 10s W/S, £4 4s Old Age Pensioners. Free programme given	Adequate facilities in stands, and round ground	Several tea bars and licensed bars
50,000	Terraces: 4s. Stands: 7s, 8s, 12s 6d. Enclosures: 5s. Season tickets: 7 gns, 8 gns, 10 gns, 12 gns	Several available	9 tea bars in ground. Also 9 licensed bars
35,000. Grandstand: 3,612 West Stand: 10,888 Enclosures: 2,175, 1,825 Terracings: 9,500, 7,000	Grandstand: 8s 6d. Enclosures: 4s 6d. Terraces: 4s	All round ground	Tea bars. Also a licensed bar in each enclosure; two bars in grandstand
43,000. Grandstand: 2,500. Most of terraces are covered	Ground: 4s. Stand seats: 9s. Boys: half-price	Full facilities	Several tea bars inside the ground. Also two big licensed bars
30,000. Grandstand: 3,000	4s, 5s, 6s, 7s and 8s	Facilities in the ground	Several tea bars. Licensed bar in the Vice-Presidents' Club – membership open to supporters. A new supporters' club and bar will open next month
58,000. Grandstand: 16,000	Ground: 4s. Stand (unreserved seats): 8s. Tickets and reserved seats: 10s	All round ground, back of terraces and in stand	11 refreshment bars, licensed for first-team games
38,000. Stands: 4,500	Stands: 8s, 9s, 10s, 12s 6d. Enclosures: 5s. Banks behind goal: 4s	All around the ground and inside the grandstand	Several well-placed licensed bars and tea bars inside the ground

An out of this world evening. Dancing and fine food. "All systems go" at the London Hilton Roof Restaurant. For reservations phone HYDe Park 8000.

AMERICANS WHO SEE VICTORIA & ALBERT IN 15 MINUTES

The grey-coated guide at the Victoria and Albert Museum, in South Kensington, complained, "These American coach visitors will insist on slotting the V & A between Buckingham Palace and the Natural Science Museum. On average they spend 15 minutes in here. But you can't appreciate the pains of a lifetime in a single quarter of an hour."

As this remark suggests, most of the exhibits – which range from English period costumes to early Japanese war helmets – form part of semi-permanent displays. But, at the same time, the Museum features current exhibitions, such as the controversial Aubrey Beardsley collection of black and white drawings, running until 19 September. There is also a series of lunchtime lectures and Sunday-evening concerts. Most important of all is the creation of a revolutionary new course in art appreciation.

It is due to the initiative of one of the Deputy Keepers, Mr Brian Reade, that the public is able to see the first complete collection of the works of Aubrey Beardsley. Mr Reade has painstakingly gathered isolated prints and posters from all over the world. He comments, "Beardsley is much underrated. He was ostracised in his short lifetime because of his relationship with Oscar Wilde. And nowadays some of his prints cannot be reproduced because they are considered pornographic."

The Museum offers five series of weekly lunchtime lectures, beginning at 1.15 pm.

On Tuesdays, lecturers deal with The Italian Renaissance; on Wednesdays with Styles in Art, ranging from early Medieval art to Rococo in France; on Thursdays with European Taste in the 18th Century, covering such subjects as landscape and genre painting; on Fridays with The Basis of Art; and finally, on Saturdays at 3 pm, with a variety of subjects.

To steer the learner into good driving habits

SHEILA FITZJONES reports on facilities to help learner drivers who want, not merely to scrape through the 'L' test, but to prepare to become really competent and safe drivers

TWO MILLION drivers take the Ministry of Transport driving test each year – and 52 per cent. fail. Statistics have shown that the younger you are, the quicker you can learn and that an intelligent person under 25 can get up to standard after 18 hours of instruction. After 25, it is calculated that you will need at least one hour of instruction for every year of your life.

Here is a guide to put learners on the road to safe and skilful driving:

The Motor Schools Association, 12 Tilton Street, SW6 (FUL 3589), has about 150 recognised schools in London on their books (there are about 700 schools in the London area), and if you write to them, they will recommend good schools in your area. Or you can apply to the RAC for details of schools with inspectors holding certificates of qualification for driving instruction

You can often get a quicker date for the test if you take lessons with the British School of Motoring. For one thing, they take out block appointments for tests, and also they are in daily touch with the Test Centre, so that they hear first of any cancellation vacancies. Lessons with the BSM cost 25s an hour, or you can get block bookings at slightly reduced rates. They also run check tests – either for complete beginners who wish to know if the instructor thinks they will ever be able to learn to drive, and, if so, how many lessons are likely to be needed. Also a check test on people who have been learning privately but want to know if they have picked up bad habits and if the instructor thinks they are ready to take a test. Cost of these lessons is £1 10s.

Royal Society for the Prevention of Accidents, RoSPA House, 17 Knightsbridge, SW1 (BEL 8236) runs courses for beginner drivers which can prove extremely helpful. They like to get "L" drivers to come in before they get practical experience of driving on the road and learn in a calm atmosphere first how to acquire co-ordination of movements, and exactly how to use controls.

A course of three lessons on their "Prep Trainer" costs 16s. After this course, you can graduate to a lesson or course of lessons on their driving simulator – where you sit in a stationary car and "drive" and your progress – and mistakes – are registered on a moving road screened above you. The cost of a half-hour lesson is 7s 6d, or three lessons for one guinea.

RoSPA House is open to the public from 10-7.30 Mondays to Fridays, and from 10-5 on Saturdays. If you want individual instruction you must first write in to make an appointment.

Practice on a Private Circuit, which is equipped with road traffic signs, hill climbs, roundabouts, and so on, can be had at **Hornchurch Cardrome, Upper Rainham Road, Hornchurch, Essex.** The three and a half miles of road belongs to a private driving school (you can also get instruction at 25s an hour) and it costs 7s 6d an hour or 15s for a full day to go on it. All the traffic goes in the same direction and there are no kerbs – just grass verges if you're not yet too hot on steering!

The Royal Automobile Club has recently started a "Learner Driver of the Year Competition." Anyone who has passed the "L" test in the last 12 months is eligible to enter if they have been taught by RAC instructors. The first prize in this year's competition was a Ford Cortina. Eliminating rounds are held all over the country and the finals take place at Crystal Palace.

The RAC also run junior driving courses at various schools for under-17-year-olds. More and more schools are sensibly including driving in their syllabus. Children are being taught the theory of driving and traffic laws, together with the excitement of a drive with instructors on private roads. The whole aim is to teach people *well* when they are most receptive to learning.

A **record** called **How to Pass the Driving Test,** and subtitled "Hundreds of Hints to Help You Pass First Time," has been recently issued by Decca (it is in *their* current Top Twenty). It is fully approved and recommended by the RAC and gives learner drivers concise details about what is actually expected of them when they take the dreaded test. The commentary was written by Gerald Harrish, an RAC registered driving instructor, who has tried to counteract "the welter of well-intentioned but misleading advice about the test given to learners by relatives and friends." The price of the record is 32s 6d.

Fee for the "L" test is £1. The address is: **The Metropolitan Driving Test Centre, 23 Soho Square, W1 (GER 0288).** There are several other areas in London where you can take the test, but the present waiting time is about three months. If you fail, you will probably have to wait another three months before another appointment, even though the official time that has to elapse before being re-examined is 28 clear days.

If you *really* think you can drive but might fail through "test nerves" (and most people apparently fail because they take their tests too soon), there is nothing legally to stop you making two appointments on different dates – so long as there is 28 clear days between them. This, of course, is unofficial information not generally given out by the Ministry of Transport! If you do pass on the first date, remember to cancel the second.

NEXT WEEK:
All About Advanced Driving

THE GIRL WHO PREFERS PARIS

Rosemary Hare is obviously French by inclination if not by birth . . . so far as she's concerned, no other country is quite like France, which is probably why she goes there two or three times a year, and why she speaks and writes fluent French. Eventually she would like to live and work abroad – and her first choice, naturally, is Paris. Failing this, New York. When Rosemary, 20, isn't travelling – and she's been to most European countries – she works as a private secretary at the Marlborough Fine Art Gallery in Bond Street. In the evenings she frequents the cinema, which, with art and continental food, form her main interests. And then, it's back to her Kensington flat, which she shares with two girl friends. Next day? Who knows? Perhaps she'll be stepping aboard a plane to Paris. *Picture by Tony Brook*

Geoffrey Everitt on commercial radio

He started as a "very green" disc-jockey in 1946 . . . today he is the General Manager of the company that first employed him. Here Geoffrey Everitt makes some startling predictions on Radio Luxembourg's future.

PEOPLE are saying that Radio Luxembourg has been badly hit by the pop pirates. They are wrong. At the moment our audiences are rising and profits increasing. True, when the pirates first began broadcasting we lost in the region of 600,000 listeners; but I attributed this only partly to the illegal stations. Mainly our figures went down because coincidentally the pirates went on the air about Easter two years ago. A bad time for most media such as newspapers, sound, and television. After that summer when the novelty began to wear off slightly, and people returned from holidays, we restored our listening figures to normal.

And Radio Luxembourg must grow from strength to strength; as it has done since I first joined the company as a very green disc-jockey in 1946. It really is amazing how broadcasting has changed in those years. But then, of course, we merely reflect the trends of the time. I mean, when I started the favourite music of the time were songs sung by Eddie Fisher, Doris Day, Phil Harris, Vera Lynn and the Stargazers. And, of course, those were the days of the big bands.

Rock 'n' Roll

But now . . . well, the trend at the moment goes without saying. I suppose it really caught on when Bill Haley and company brought in rock 'n' roll. The beat has been with us ever since; although, personally, I still have a yen for the music of the '30s and '40s, the great ballads. The Stargazers were the Beatles of the day and very popular.

In those days I was paid £10 a week as dee-jay in Luxembourg. As General Manager of the company's British section I can safely say my salary has risen quite a bit since then! Nowadays we pay dee-jays from a minimum of £35 a week to – the sky's the limit. I got a job with Luxembourg only after I did a soccer commentary on England versus Luxembourg. After leaving the army I didn't feel much like coming back to Britain to hunt for a job. I stayed dee-jay for seven years before being made Head of British Department; then senior producer and finally General Manager.

It hasn't been an easy ride all the way though; the advent of commercial television hit us quite badly at first. It seemed everyone was glued to the box fascinated in this new channel. Our figures dropped, likewise our advertising revenue – but again, they picked up later on.

We are now looking ahead to greater things: our whole programming formula will change. And oddly enough, we intend to improve our service on the lines of the pop pirates – although we won't copy them. My greatest complaint against them is that they are too frantic and bang, bang all the time. Many people get fed up with listening to the same records 12 times a day merely because it is in the Top 20; and most pirates refuse to play oldies – they hammer away at current hits until people get bored. I think this is why many listeners lost interest once the novelty wore off.

Pirates disagree

It is also a pity that they use so many American dee-jays; I think British announcers are just as good, but the pirates disagree and try to copy American radio stations. True the Americans do a good job in local broadcasting, but we're not bad either. Luxembourg has four British dee-jays who are good at their job.

The pirates came in on a boom. They were lucky. Their programming and content were ideally suited to the mood of the moment. I shall be glad to see them go, but, on the other hand, we can learn from them. It is almost a shame that they cannot live for another 12 months – that's the telling time when I can judge for myself whether they succeed or fail. I believe they may be forced out by January and so we may never know.

Competition

In radio you have got to be different – so fierce is competition. The pirates were different and they have done a good job for commercial broadcasting. Radio London are the most professional out of all of them; and they have conducted themselves better, too. I often listen to pop boats, and sometimes I have lunch with Radio London managing director Philip Birch. There's no great enmity between Luxembourg and the pirates. Mr Birch knows that I think it crazy any old boat can just set up and start broadcasting on an unauthorised wavelength.

It does tremendous harm to shipping, it could lead to all sorts of people like the Communists broadcasting anti-British propaganda, and some escape paying copyright fees to companies and artists. This last point is very unfair for us and the BBC. We pay £100,000 a year to various copyright companies in our British section alone. Imagine what our entire European section pays out.

If all the pirates were forced to pay these dues they could never exist. They would find it much too expensive. At the moment the pirates are doing the most fantastic deals with advertisers. Because they think they may close, some stations are offering 10 advertising spots for the price of one; of course, advertisers are rushing to snap them up.

They can get away with this type of horse trading with impunity. Obviously this affects Radio Luxembourg, but our advertisers appreciate our reliable service and our tremendous following. We couldn't adopt such methods.

As far as my own personal taste is concerned, I enjoy listening to BBC sound very much indeed. I think their service is magnificent, especially in the field of feature programmes. They are sincere, genuine and the perfect broadcasting unit. One of my favourites is Alastair Cooke, their man in America. I switch on and listen to him every Monday morning at ten past nine – it's first-class radio and that's how we would like to model our future Luxembourg news and feature programmes. We intend to introduce this type of programme after Christmas, and we are also enlarging our broadcasting time. We hope to build up a bigger and better news service. Rightly or wrongly, it sounds as though some of the pirates copy BBC news bulletins and send them out later completely re-hashed. I would love the BBC to put in some deliberate mistakes and see if any pirates use them word for word.

Happy medium

Our main ambition is to adopt a midde of the line approach – ideally, a cross between the BBC and the pirates. It is difficult achieving such a happy medium, though.

We are on the air 7½ hours an evening – by 1967 we will have increased that time. We are changing our image quite a bit over the next few months. And although we don't want to copy the pirates we would like to improve on them. For instance, we will be playing many more Top 40 records; and we intend playing records in their entirety.

HQ OF BRITAIN'S WAR AGAINST CRIME

The red and white rounded turrets, the classroom windows, the solid wrought-iron gates are symbols the world over of British criminal investigation. They have been immortalised in thousands of feet of film footage for television and cinema. Behind the red brick and casement windows the brains of New Scotland Yard work at the methodical, often dull business of detective work. The building, approached down an unprepossessing sidestreet at the bottom of Whitehall houses thousands of files detailing the lives of the world's known criminals. But soon Scotland Yard will move to an anonymous glass and steel building in Victoria. Perhaps in time this, too, will take on the same aura of drama and excitement. Perhaps. Meantime, the equally industrious but less romantic employees of the Common-wealth Relations Office prepare to move into the Scotland Yard building. Somehow it seems unlikely that *they* will be immortalised on film

Picture by STEPHEN GOLDBLATT

CONSIDER YOURSELF 'IN' WITH A LIONEL BART POSTER

"Be sociable and have a poster." Or, to be more precise, a G & B Arts poster. It's the latest fashion must in interior design, and everybody whom everybody thinks to be somebody has one. Marjorie Proops, of *Daily Mirror* fame, has a huge orange-tinted billboard ad for David Warner's *Hamlet*; Shirley Conran, the Home Editor of the Sunday *Observer*, has mounted a collage of posters for her office wall. Finally, a letter from one of Britain's leading public schools begged: "Please send us some *Hamlets* to cover the walls of the dreariest prefects' room in England."

G & B Arts is one of the lesser known milestones in the life of Lionel Bart. It is also the enterprise which gave him his present name. In 1950, as Lionel Begleiter, he launched a small printing firm with John Gorman. They began with a capital of £50 raised from RAF gratuities. Bart designed and Gorman printed, and slowly the firm began to make headway.

One day Lionel Begleiter was mistakenly addressed as Mr Bart and he decided to keep the name by which he is now known. He left the firm at the end of last year just when it was beginning to thrive.

The firm employs imaginative young designers, and creates contemporary posters for such firms as the Royal Shakespeare Company, Courtaulds and Paris Pullman. One of the directors of G & B Arts, Mr Charles Try ("Call me Charlie"), recalls, "Our popularity started when the editor of a Greenwich Village magazine took back some posters to the States. His readers started writing for some. Then Helen Speed did an article in *Woman*, and we had about 15,000 requests, mostly from women. There is enormous interest in our posters as décor for homes."

How to be the complete London Lifer

Presenting the first of a series of quizzes designed by ROGER BAKER to reveal whether you are getting the most out of London's life. This week: the look, the sound, the feel of you

1
Tick off the events you have attended this year: Lisa Shane in *Funny Girl;* Glyndebourne; any of the V & A lunchtime lectures; the final of the World Cup; last night of *Strike a Light;* Ascot; opening night of Sybilla's; Cowes; luncheon at Buckingham Palace; *Moses and Aaron* at Covent Garden; one of *London Life*'s parties.

2. (for girls)
Your last spectacular dress was designed by:
(a) The Rahvis Sisters
(b) Robin Fraser Pay and Candida Lycett-Green
(c) Yourself

2. (for men)
Your last suit came from:
(a) Hayward and Major
(b) John Michael
(c) Blades

3. (for girls)
Round your neck you are wearing:
(a) Nothing
(b) Mummy's pearls
(c) A leather thong with a chunky ceramic dangling

3. (for men)
Round your neck you are wearing:
(a) A dark, knitted tie
(b) A 7-inch-wide tie, hand-painted with a '30s cutie
(c) Regimental or Club stripe

4. (for girls)
You are constantly seen with:
(a) A boy friend
(b) A girl friend
(c) Someone else's boy friend

4. (for men)
You are constantly seen with:
(a) A girl friend
(b) A boy friend
(c) Someone else's girl friend

5.
The last time you spent £10 for fun, it went on:
(a) A vast teddy bear for a loved one
(b) Replenishing your drinks cupboard
(c) Parking fines

6.
The joke you are currently telling has the following pay-off line:
(a) "Any friend of Batman is a friend of mine"
(b) "Old Rabbi Jacobsen never could handle a knife"
(c) "Okay – so when you buy a hat, call me"

7.
Your latest vogue word is:
(a) Groovy (b) in-touch
(c) yé-yé (d) herbert

8.
Can you distinguish between the following pairs:
(a) Michael White and Michael Codron
(b) Julie Christie and Julie Andrews
(c) Lassie and Pickles

9.
Your main topic of conversation is:
(a) How to get from Sloane Square to the Barbican by doing most of the journey along the South Bank
(b) Your holidays
(c) Your sex life
(d) Other people's sex life

10.
When you meet someone new at a party, your gambit is
(a) What do you do?
(b) Where do you live?
(c) My *God*, but it's refreshing to meet someone like you at a do like this

11.
Do you ever go to the Royal Opera House on a Saturday evening:
(a) Yes. (b) No.
(c) From time to time

12.
What do the words London Life mean to you
(a) Fighting for a seat on the Underground
(b) The magazine you look forward to most
(c) Five dreary days between visits to the country and the sea

HOW TO SCORE

1. Count one mark for each tick
2. (for girls) (a) 2 (b) 5 (c) 0
   (for men) (a) 5 (b) 0 (c) 2
3. (for girls) (a) 5 (b) 2 (c) 0
   (for men) (a) 5 (b) 0 (c) 2
4. (for girls) (a) 2 (b) 0 (c) 5
   (for men) (a) 2 (b) 0 (c) 5
5. (a) 3 (b) 5 (c) 0
6. (a) 5 (b) 0 (c) 4
7. (a) 2 (b) 0 (c) 4 (d) 5
8. Count 5 for each successful identification
9. (a) 0 (b) 0 (c) 3 (d) 5
10. (a) 0 (b) 5 (c) 0
11. (a) 0 (b) 5 (c) 2
12. (a) 0 (b) 5 (c) 0

HOW YOU RATE

Over 70
I never really thought you existed, but congratulations all the same. You certainly get the most out of life as well as being good to look at, amusing to listen to and desirable as well

50–70
You are the type of person most people envy; they usually say that you have more money/better opportunities/richer boy (or girl) friends than themselves. This isn't necessarily true – you have a lot of natural charm, wit and initiative

35–50
You are usually there, but tend to get pushed aside. You overhear conversations rather than take part in them; you wait for someone else to give you a lead. Watch it, or you may be forced to retire by the time you are 30

Under 35
I'm told the countryside around Leicester is very pretty

BRIDES OF THE WEEK

Above: Miss Tina Raidla, daughter of Mr L Raidla and Mrs E Tam of Bradford, married Simon M Wardlaw, younger son of Mr and Mrs E L P Wardlaw of Avonmore Road, Kensington, W14, at Christ Church, Victoria Road. *Picture by Portman Press Bureau*

Above: Miss Rosemary Jane, only daughter of Mr and Mrs F B Darwin of Upper Montagu Street, W1, married Mr Michael William, elder son of Mr and Mrs W G Furlonger of Tunbridge Wells, Kent, at St Mary's Catholic Church, Cadogan Street, SW3. The couple are honeymooning in Cambridge and will live in Newcastle. *Picture by Kensington Press Agency.*

Above: Miss Beverley Esther Cardale, daughter of Group Captain and Mrs J G Cardale of East Twickenham, Middlesex, married Mr David Lane Spence, son of Dr and Mrs A S Spence of Woodlea, Forres, Morayshire, at St Clement Danes, Strand. The bride wore a gown of wild silk trimmed with Chantilly lace, with a short layered tulle veil. The bridesmaids wore long dresses of turquoise blue wild silk. *Picture by Portman Press Bureau.*

Left: Miss Charmain Gisborne, daughter of the late Major W G Gisborne, MC, 9th Royal Lancers, and of Mrs Gisborne, married Mr Richard Adrian Fenwick, son of Mr W D Stow of Brisbane, Australia, and Mrs T D Rothwell of Beam Brook, Hewdigate, Surrey, at St Aloysius Church, Oxford. The couple will honeymoon in Majorca and live in London on their return. *Picture by Society Wedding Press.*

Above: Miss Jaffa Connell, daughter of Major and Mrs G B Connell of Romanhurst Gardens, Bromley, Kent, married Mr John William, younger son of Mr and Mrs C H Kay of Nicholas Road, Blundellsands, at Holy Trinity, Brompton *Picture by Kensington Press Agency.*

MAKE A DATE

WEDNESDAY 31 AUGUST
Play: *A Share in the Sun,* with Jessie Matthews, Ron Randell. Arts Theatre Club.

THURSDAY 1 SEPTEMBER
Film: Revival of *Les Enfants de Paradis.* Academy One.

MONDAY 5 SEPTEMBER
Ballet: Leningrad State Kirov Ballet, Covent Garden (till 1 Oct).
Show: Farnborough Air Show (till 11th).

WEDNESDAY 7 SEPTEMBER
Racing: St Leger, Doncaster.

THURSDAY 8 SEPTEMBER
Films: Premières of *Kaleidoscope,* starring Warren Beatty and Susannah York (Warner cinema) and *The Chase,* with Marlon Brando (Odeon). Both in Leicester Square.

FRIDAY 9 SEPTEMBER
Spectacle: Setting the Thames on Fire – pageant with illuminations, fireworks, massed bands etc, to mark the tercentenary of the London Fire Brigade.

MONDAY 12 SEPTEMBER
Theatre: National Youth Theatre present *Little Malcolm and his Struggle against the Eunuchs* at Royal Court Theatre.

TUESDAY 13 SEPTEMBER
Ballet: *The Sleeping Beauty* (Kirov Ballet), Covent Garden. 7.30.

WEDNESDAY 14 SEPTEMBER
Opera: Season opens at Sadler's Wells Opera Company with *The Queen of Spades* by Tchaikovsky (new production).

THURSDAY 15 SEPTEMBER
Film première: *The Trap.* (Leicester Square Theatre) with Rita Tushingham and Oliver Reed.

SATURDAY 17 SEPTEMBER
Concert: Last concert of '66 Proms. Albert Hall.

MONDAY 3 OCTOBER
Show: Horse of the Year Show, Wembley (to 8th).

THURSDAY 6 OCTOBER
Film: Gala première of *The Bible . . . in the beginning.* Coliseum (Cinerama) cinema, St Martin's Lane.

SATURDAY 8 OCTOBER
Exhibition: Paintings, drawings and ceramics by Rouault. Tate Gallery (to 13 November).

SATURDAY 15 OCTOBER
Netball: Tournament at Empire Pool, Wembley.

TUESDAY 15 NOVEMBER
Ball: Billy Smart's Circus Ball in aid of mentally handicapped children. Royal Albert Hall.

THEATRE

Within the next few weeks quite a number of plays, and two revues (rare birds these days) are scheduled to open in the West End. One particular trio of plays reads like a drama student's dream. They are Ben Jonson's *Bartholomew Fair* and David Halliwell's *Little Malcolm and his Struggle against the Eunuchs* at the Royal Court; and Shakespeare's *Antony and Cleopatra* at the Scala. All are being put on by the National Youth Theatre to celebrate their 10th anniversary.

This young company crops up in London every year; they call themselves nomads, because they are never sure which theatre they will get from year to year – so far they have been at the Queens, the Apollo, Sadler's Wells and the Old Vic. Both critics and audiences are occasionally bewildered, not quite knowing how to approach the productions – are they glorified school plays, or plays put on by potential professional actors, or what? The answer is none of these.

The company stems from school performances – at Alleyn's School between 1950 and 1955 staged by Michael Croft. When Croft gave up teaching he was persuaded to

The cult of the long title gives birth this week to "The Decline and Fall of the Entire World as seen through the Eyes of Cole Porter."

form the company and early shows were put on at Toynbee Hall, Aldgate East. These early days were difficult, with no support, either financial or official, until 1960, when the NYT was recognised by the Ministry of Education. The first financial support came in 1956; now annual grants from King George's Jubilee Trust and the Gulbenkian Foundation are received. London education authorities have given support and the *Daily Mail* has sponsored productions since 1962. It is a healthy narrative and, in many cases, the standards of production are welcomed as being equal to much seen on the professional stage.

This year's selection of plays is particularly testing. *Bartholomew Fair* may seem a natural for young, lusty players; *Antony and Cleopatra* is a revival from last year. *Little Malcolm* one of the most outstanding modern plays which, lamentably, ran for only a couple of weeks at the Garrick. It is very much a play for, and about, young people and will – by very nature of the type of audience the NYT attracts – have the wider broadcast it deserves.

roger baker

WEST END

openings

Th 25 Aug: **THE SQUARE** and **LA MUSICA,** Jeanetta Cochrane, Holborn, WC1 (CHA 7040). Author: Marguerite Duras. Dir: Milo Sperber. Cast: Amanda Reiss, Paul Gilard, Joanna Dunham, Sandor Eles. 7.0. Cont: 7.45

Sat 27 Aug: **THE DECLINE AND FALL OF THE ENTIRE WORLD AS SEEN THROUGH THE EYES OF COLE PORTER.** Criterion, Piccadilly (WHI 3211). Devised by Ben Bagley. Cast: Joan Heal, Bill Oddie

Tues 30 Aug: **BARTHOLOMEW FAIR,** National Youth Theatre, Royal Court, Sloane Square, SW1 (SLO 1745). Author: Ben Jonson. Dirs: Michael Croft, Paul Hill. Cast: David Stockton, David Taylor, Trevor Adams, David Suchet. 7.0. Cont: 7.30. Sat: 5.0, 8.0

Tues 30 Aug: **EARLY ONE MORNING,** Arts Theatre Club, Great Newport Street, WC2 (TEM 3334). Author: Glyn Jones. Dir: David Poulson. Cast: Jill Browne, Trevor Bannister. 7.30. Cont: 8.0. Sat: 5.0, 8.0

Tues 30 Aug: **PICTURES IN THE HALLWAY,** Mermaid, Puddle Dock, Blackfriars, EC4 (CIT 7656). Author: O'Casey. Dir: Peter Duguid

Wed 31 Aug: **A SHARE IN THE SUN,** Cambridge, Earlham Street (TEM 6056). Authors: Terence Kelly, Campbell Singer. Dir: Harold French. Cast: Jessie Matthews, Ron Randell, Alan Gifford

current

ADAM'S APPLE, Saville, Shaftesbury Avenue, WC2 (TEM 4011). Author: Terence Feeley. Dir: Philip Grout. Cast: Bill Simpson, Yolande Turner. 8.0 (ends 10.15). Opened 24 Aug

ALIBI FOR A JUDGE, Savoy, Strand, WC2 (TEM 8888). Andrew Cruickshank is the high court judge involved with the pretty wife of a man he's just sent down. 8.0 (ends 10.30). W: 2.30 (ends 4.50). Sat: 5.0 (ends 7.20). Opened 4 Aug 1965

Yolande Turner makes her return to the stage in "Adam's Apple," opposite Bill Simpson, TV's Dr Finlay.

ARSENIC & OLD LACE, Vaudeville, Strand, WC2 (TEM 4871). Pungent revival. Dame Sybil Thorndike and Athene Seyler stir the brew. 8.0 (ends 10.20). W: 2.45 (ends 5.5). Sat: 5.0 (ends 7.20). Opened 23 Feb 1966

THE BELLOW PLAYS, Fortune, Russell Street, WC2 (TEM 2238). 8.15 (ends 10.20). Th & Sat: 5.30 (ends 7.35); 8.15 (ends 10.20). Opened 28 June 1966

BEYOND THE FRINGE, 1965, May Fair, May Fair Hotel, Stratton Street, W1 (MAY 3036). It's a bit behind it now, but even the 50th cast change pleasantly revives nostalgia for the good old days of satire. 8.40 (ends 10.50). Th, Sat: 6.0 (ends 8.10). Opened 15 Apr 1964

BLACK & WHITE MINSTREL SHOW, Victoria Palace, Victoria Street, SW1 (VIC 1317). It would make a fair television show, this. 6.15 (ends 8.30); 8.45 (ends 10.50). Opened 15 May 1962

BOEING-BOEING, Duchess, Catherine Street, WC2 (TEM 8243). Peter Byrne (TV's Andy Crawford) juggles old school friend, three air hostesses and eccentric maid in and out of various doors. 8.0 (ends 10.10). W: 2.45 (ends 4.50). Sat: 5.15 (ends 7.20). Opened 20 Feb 1962

Ron Randell plays a ruthless business man, who has everything but a heart in "A Share In The Sun."

CHARLIE GIRL, Adelphi, Strand, WC2 (TEM 7611). Anna Neagle singing and dancing; Joe Brown and Hy Hazell ditto in a summertime Cinderella fable. 7.30 (ends 10.10). Th: 3.0 (ends 5.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 15 Dec 1965

COME SPY WITH ME, Whitehall, Trafalgar Square, SW1 (WHI 6692). Danny la Rue changes his drag a dozen times but Barbara Windsor does get a look in during the high camp routines. 8.0 (ends 10.30). Sat: 5.30 (ends 8.0); 8.30 (ends 11.0). Opened 31 May 1966

A FRIEND INDEED, Cambridge, Earlham Street, WC2 (TEM 6056). William Douglas-Home teases with suggestion of infidelities, and gets a giggle from hints of incest. 8.0 (ends 10.10). Th Mat: 2.45 (ends 5.0). Sat: 6.0 (ends 8.10); 8.30 (ends 10.40). Opened 27 Apr 1966. Ends 27 Aug

HELLO, DOLLY! Theatre Royal, Drury Lane, WC2 (TEM 8106). The transatlantic bombshell has become a touch cosy with Dora Bryan wow-wow-wowing. 7.30 (ends 10.0). W & Sat: 2.30 (ends 5.0). Opened 2 Dec 1965

HE WAS GONE WHEN THEY GOT THERE, Mermaid, Blackfriars, EC4 (CIT 7656). Bernard Miles and Peter Bayliss in yet another play from Bill Naughton. 6.10 (ends 8.15); 8.40 (ends 10.45). Opened 29 July 1966. Ends 27 Aug

AN IDEAL HUSBAND, Piccadilly, opposite Regent Palace Hotel, W1 (GER 4506). Author: Oscar Wilde. Dir: James Roose Evans. *Fin de siècle* morality amongst the Wildest epigrams, together with Margaret Lockwood, Richard Todd and Roger Livesey. 7.45 (ends 10.15). Th Mat: 3.0 (ends 5.30). Sat: 5.0 (ends 7.30); 8.30 (ends 11.0). Opened 13 Aug

THE KILLING OF SISTER GEORGE, St Martin's, West Street, off Cambridge Circus, WC2 (TEM 2443). Hermione Baddeley is now the radio actress who loses her part, and Andrée Melly her lover. 8.0 (ends 10.25). Sat: 5.30 (ends 7.55); 8.30 (ends 11.0). T: 3.0 (ends 5.25). Opened 17 June 1965

THE KING'S MARE, Garrick, Charing Cross Road, WC2 (TEM 4061). Extended bedroom farce with the delectable Glynis Johns playing Anne of Cleves to Keith Michell's Henry VIII. 8.0 (ends 10.15). W & Sat: 3.0 (ends 5.15). Opened 20 July 1966

LET'S GET A DIVORCE, Comedy, Panton Street, SW1 (WHI 2578). Fenella Fielding, Hugh Paddick and Barry Foster in a polished English version of a Sardou comedy. 8.30 (ends 10.40). W & Sat: 6.0 (ends 8.10). Opened 26 July 1966

LONDON LAUGHS, Palladium, Argyll Street, W1 (GER 7373). London is actually a bit more sophisticated than this, but Jimmy Tarbuck is engaging, Harry Secombe booming and Anita Harris swinging. 6.15 (ends 8.30); 8.45 (ends 11.0). Sat: 2.40 (ends 4.55). Opened 6 May 1966

MANUELA VARGAS and her Company of Flamenco Dancers, Prince of Wales, Coventry Street, W1 (WHI 8681). This, they say, is the authentic sweaty flamenco. 8.0 (ends 10.0). W: 2.30 (ends 4.30). Sat: 6.0 (ends 8.0); 8.45 (ends 10.45). Opened 2 Aug 1966. Ends 2 Aug

THE MOUSETRAP, Ambassadors, West End, WC2 (TEM 117 . After 14 years, still a mystery. 8 (ends 10.30). T: 2.45 (ends 5.10). at: 5.0 (ends 7.30)

OF EROS AND DUST, Open Air Theatre, Regent's Park NW1 (HUN 1813). Jazz and poetry devised by Benny Green David Williams, with Patrick rmark, Eileen Atkins, Annie Ross Johnny Dankworth and his Band. Ends 27 Aug

OLIVER! New Theatre, St Martin's Lane, WC2 (TEM 3878). great original, a touch sweeten by its long run, but great for e kids. 7.45 (ends 10.15). T & t: 4.30 (ends 6.50). Opened 30 Jun 1960

THE PRIME OF MISS JEAN BRODIE, Wyndham's, Charing Cross Road, WC2 (TE 3028). Muriel Spark's dry, witt novel in a watery adaptation, bu totally redeemed by Vanessa Red rave in the title rôle. 8.0 (ends 10.15). W: 3.0 (ends 5.15). Sat. 5.45 (ends 8.0); 8.30 (ends 10.45). Opened 5 Mar

Gwyneth Powell is Ursula in "Bartholomew Fair," Ben Jonson's roaring play at the Royal Court.

PUBLIC AND CONFIDENTIAL, Duke of York's, St Martin's Lane, WC2 (TEM 5122). Author: Benn Levy. Dir: Stuart Burge. Political comedy. Cast: John Gregson, Constance Cummings, Wendy Varnals,

Peter Copley. Th Mat: 2.30. Sat: 5.0, 8.15. Opened 17 Aug 1966

ROBERT & ELIZABETH, Lyric, Shaftesbury Avenue, W1 (GER 3686). Musical version of The Barretts of Wimpole Street. Conventional in harmony and style, but as comfortable as hot chocolate at bedtime. 7.30 (ends 10.25). Th & Sat: 2.30 (ends 5.25). Opened 20 Oct 1964

Trevor Bannister is the woman-chaser in "Early One Morning." On TV he is Mrs Thursday's son-in-law.

SAY WHO YOU ARE, Her Majesty's, Haymarket, SW1 (WHI 6606). Ian Carmichael and Patrick Cargill have woman trouble, not aided by the insufficiencies of the telephone. M-Th: 8.15 (ends 10.25). F, Sat: 6.0 (ends 8.10); 8.45 (ends 10.55). Opened 14 Oct 1965

THE SOUND OF MUSIC, Palace, Cambridge Circus, W1 (GER 6834). The hills are alive with it, and not only that, they've been alive since 18 May 1961. 7.30 (ends 10.25). W & Sat: 2.30 (ends 5.15)

SPRING & PORT WINE, Apollo, Shaftesbury Avenue, W1 (GER 2663). Bill Naughton's study of a family rebelling against the heavy father, who is Alfred Marks. Ruth Dunning is mother. 8.0 (ends 10.15). Th & Sat: 6.0 (ends 8.15); 8.40 (ends 10.55). Opened 19 Nov 1965

THERE'S A GIRL IN MY SOUP, Globe, Shaftesbury Avenue, W1 (GER 1592). Barbara Ferris is a sweet little Chelsea bird who meets Donald Sinden, an up-stage cookery writer. Very funny and sharp. 8.15 (ends 10.30). W: 2.30 (ends 4.45). Sat: 6.0 (ends 8.15); 8.45 (ends 11.0). Opened 15 June 1966

THE THUNDERBOLT, Arts Theatre Club, Great Newport Street, WC2 (TEM 3334). Welcome revival of a rare Arthur Wing Pinero study of a family in combat over a will. 8.0. Sat: 5.0, 8.0. Opened 3 Aug 1966. Ends 27 Aug

WAIT UNTIL DARK, Strand Theatre, Aldwych, WC2 (TEM 4143). Honor Blackman returns to the stage as the blind wife of a photographer unwittingly involved in dope-peddling. 7.45 (ends 10.5). Th: 3.0 (ends 5.20). Sat: 5.30 (ends 7.50); 8.30 (ends 10.50). Opened 27 July 1966

YOU NEVER CAN TELL, Theatre Royal, Haymarket, SW1 (WHI 9832). Reasonably starry revival of not one of Shaw's most brilliant comedies, but Sir Ralph Richardson is virtuosic. 7.45 (ends 10.30). Sat: 5.0 (ends 7.45); 8.15 (ends 11.0). W: 2.30 (ends 5.15). Opened 12 Jan. Ends 17 Sept

OUT OF TOWN

CHICHESTER FESTIVAL THEATRE, Sussex (0243-86333). Th 25-Sat 27, M 29, W 31 Aug: MACBETH. John Clements, director of the theatre, takes the title role. Margaret Johnston is his blood-sucking wife. 7.0. Th: 2.0
Th 25, Sat 27, T 30 Aug: THE CHERRY ORCHARD. Author: Chekhov. Celia Johnson as Ranevska. Distinguished cast occasionally pins down elusive atmosphere. 7.0. Sat: 2.0

ROYAL SHAKESPEARE THEATRE, Stratford-upon Avon, Warks (0789-2271). Th 25 Aug: HENRY IV PART I. Dir: John Barton with Trevor Nunn, Clifford Williams. 2.0. HENRY IV PART II. Dir: John Barton with Trevor Nunn, Clifford Williams. 7.30
F 26, W 31 Aug: HENRY V. The stature of Ian Holm's performance in the title role makes up for his lack of inches. F: 7.30. W: 2.0
Sat 27, W 31 Aug: HAMLET. More chances to see David Warner's contemporary interpretation, and Peter Hall's exciting production. Sat: 2.0. W: 7.30
Sat 27, M 29, T 30 Aug: TWELFTH NIGHT. Diana Rigg assumes boy's clothes as Viola in Clifford Williams's aromatic production. 7.30
Sun 28 Aug: POETRY FESTIVAL. Final recital. 8.0

YVONNE ARNAUD THEATRE, Millbrook, Guildford, Surrey (0483-60191). ON APPROVAL. Author: Frederick Lonsdale. Dir: Murray McDonald. Cast: Michael Denison, Dulcie Gray, Susan Hampshire, Robert Flemyng. 7.45. Th Mat: 2.30. Sat: 5.0, 8.0

CLUBS

HAMPSTEAD THEATRE CLUB, 98 Avenue Road, NW3 (PRI 9301). AFTER THE RAIN. W 31 Aug: 7.30

LITTLE ANGEL Marionette Theatre, 14 Dagmar Passage, Cross Street, N1 (CAN 1787). BRIAR ROSE – the story of Sleeping Beauty. 3.0. Sat 27 Aug: 3.0 & 5.0. A special show for the very young. Sat: 11.0

Amanda Reiss – her mother, Ambrosine Philpotts, is in "The Killing Of Sister George" – in "The Square."

LITTLE THEATRE, Garrick Yard, St Martin's Lane, WC2 (COV 0660). KILROY WAS. Until Sun 28 Aug: 8.0. Sun: 7.30

PLAYERS THEATRE, Villiers Street, Strand, WC2 (TRA 1134). LATE JOYS – Victorian Music Hall. M, T: 8.0. W-Sat: 9.0

REPERTORY

ENGLISH STAGE COMPANY, Royal Court Theatre, Sloane Square, SW1 (SLO 1745). Until Sat 27 Aug: UBU ROI. Alfred Jarry's once-sensational play, with Max Wall, and décor by Hockney. 7.30 (ends 10.0). Sat Mat: 3.0 (ends 5.30)
T 30 Aug: See West End Openings
W 31 Aug: BARTHOLOMEW FAIR. Author: Ben Jonson. Bawdy period comedy. National Youth Theatre Company. 7.30

NATIONAL THEATRE COMPANY, Queen's Theatre, Shaftesbury Avenue, W1 (REG 1166). Th 25, T 30, W 31 Aug: A FLEA IN HER EAR. Author: Georges Feydeau. Prototype in-and-out-of-doors farce. 7.30 (ends 10.0). Wed Mat: 2.15 (ends 4.45)
F 26-M 29 Aug: THE ROYAL HUNT OF THE SUN. Peter Shaffer's epic treatment of the Spanish conquest of Peru. 7.30 (ends 10.30). Sat Mat: 2.15 (ends 5.15)

OLD VIC, Waterloo Road, SE1 (WAT 7616). Th 25, T 30, W 31 Aug: MUCH ADO ABOUT NOTHING. Author: William Shakespeare. Revival of Zeffirelli's diverting, controversial production. 7.30 (ends 10.30). Th Mat: 2.15 (ends 5.10)
F 26, Sat 27 Aug: LOVE FOR LOVE. Peter Wood opts for realism in a golden production of Congreve's flawed classic. 7.30 (ends 10.15). Sat Mat: 2.15 (ends 5.0)

ROYAL SHAKESPEARE COMPANY, Aldwych, Strand, WC2 (TEM 6404). Th 25, W 31 Aug: TANGO. Author: Slawomir Mrozek. Michael Williams is the son who comes home to reorganise his family. 8.0 (ends 10.15)
F 26-T 30 Aug: THE METEOR by Dürrenmatt. Patrick Magee as a twice-resurrected man. 8.0 (ends 10.0). Sat: 2.30 (ends 4.30)
Sat 27 Aug: DAYS IN THE TREES by Marguerite Duras. Peggy Ashcroft in virtuoso performance. 8.0 (ends 10.5)

PERIMETER

ASHCROFT THEATRE, Fairfield Hall, Croydon (CRO 9291). THE PLEASURE OF HIS COMPANY. Until Sat 27 Aug: 8.0. Sat Mat: 5.0
ALIBI. T 30 & W 31 Aug: 8.0

GOLDERS GREEN HIPPODROME, NW11 (SPE 0022). A SHARE IN THE SUN with Jessie Matthews, Ron Randell. Until Sat 27 Aug: 8.0. Th & Sat Mats: 2.30
A FAMILY AND A FORTUNE with George Benson, Joyce Carey, Rosamund Greenwood, Raymond Huntley. M 29-W 31 Aug: 8.0

INTIMATE THEATRE, Palmers Green, N13 (PAL 3798). THE RIGHT HONOURABLE GENTLEMAN. M 29-W 31 Aug: 7.30

NEW THEATRE, Bromley, Kent (RAV 6677). WITNESS FOR THE PROSECUTION. Until Sat 27 Aug: 7.45. Th Mat: 2.30. Sat: 5.15, 8.0.
SEE HOW THEY RUN. M 29 Aug: 5.0, 8.0. T 30, W 31 Aug: 7.45

PALACE THEATRE, Clarendon Road, Watford, Herts (WA 25671). A SEVERED HEAD. Until Sat 27 Aug: 7.45. Sat Mat: 4.45
OUR SUMMER REVUE. T 30, W 31 Aug: 7.45

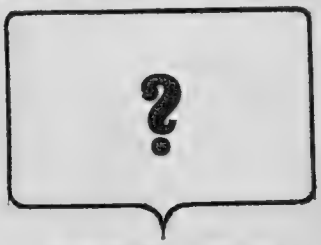
QUEEN'S THEATRE, Hornchurch, Essex (HX4 3333). CELEBRATION. Until Sat 27 Aug: 8.0. Th Mat: 3.0. Sat: 5.0, 8.15
TOM JONES. M 29-W 31 Aug: 8.0

RICHMOND THEATRE, The Green, Richmond, Surrey (RIC 0088). THE BESPOKE OVERCOAT and THE DOCK BRIEF with David Kossoff, Howard Goorney. 7.45. Sat: 5.30, 8.15. M 29 Aug: 5.30, 8.15

THEATRE ROYAL, Windsor, Berks (WK 61107). GASLIGHT with Wensley Pithey, Alex Scott. M, W, Th: 7.30. Th Mat: 2.30. T, F: 8.0. Sat: 4.45, 8.0

WIMBLEDON THEATRE, SW19 (WIM 5211). JORROCKS with Joss Ackland, Thelma Ruby. Until Sat 27 Aug: 7.30

Win a night out in London



What is the bacon expert's wife saying to Harry Secombe?

The most apt and witty reply will earn the sender a night out in London. Dinner for two will be provided and there will be two tickets for a West End play, then a night-club visit for a champagne supper.

Fill in below what you think the bacon expert's wife is saying and post to the address shown on the coupon, to arrive by first post, 31 August. The Editor's decision is final. No correspondence.

Winner of the Ken Dodd Balloon Contest was Mr Michael Templeman of 19 Norden House, Horwood Estate, Bethnal Green, E2. Winning line (What is Ken Dodd saying to Mrs Wilson?): "What? Have it cut when there's a freeze on!"

The bacon expert's wife is saying

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Name .....

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Address .....

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To: London Life Balloon Contest
Elm House, Elm Street, WC1

FILMS

While *The Great Race* is busy making grossly inflated claims to comparison with the golden era of silent comedy (as Robert Youngson might have put it) along comes another film, comparatively unheralded and totally unstarry, which, by sheer application and cinematic understanding, has more affiliation with the finer points of visual humour than all the showmanship that Blake Edwards and Co could bring to bear.

Norman Jewison, director of *The Russians Are Coming, The Russians Are Coming*, Leicester Square Theatre, from 25 August), has an innate feel for making us laugh at what we see, rather than at what we hear. This is now brought to full fruition in a story of how the folk of a coastal stretch of Massachusetts panic into thinking they are under full-scale invasion, after a Russian submarine is blundered by its inept captain on to a convenient sandbank.

Aided by splendidly sympathetic colour photography

John Mills stars with Hugh O'Brien and Tom Nardini in "Cowboy in Africa."

by Joseph Biroc, Jewison conjures up such memorable images as Carl Reiner tottering away from us on a girl's bicycle down a dusty coast road, and Ben Blue forever chasing a wild stallion to ride, and warn the coast that The Russians Are Coming. This sequence makes a periodic appearance in the film (the continuing story of Blue's Chase) and at one stage, when the camera flashes on to the scene, all we see is the horse on the horizon and a rock in the foreground. Pause: then Blue pops up from behind the rock, hand over eyes, peering towards us and away from his quarry. A perfect moment.

There's also a magnificent little cameo involving a garrulous old woman who gets her just deserts when she is tied and gagged by the Russian reconnaissance party, who are more frightened than she is. Her husband, old, doddery and deaf, then comes down and eats his breakfast blissfully unaware that the old harridan is making frantic efforts to free herself from a position on top of the wardrobe just over his right shoulder. One feels it's probably the first morning's peace the old man's ever had in his life.

In the last half-hour, Jewison makes things overly serious and sentimental. A little love story between a young Russian sailor and a candy-sweet American girl is quite a nice idea – peace amidst all the chaos – but, like the film, it lingers on a bit too long.

david quinlan

OPENING

THE LIQUIDATOR (A). A reluctant secret agent assigned to dispose of enemy spies prefers conquest in the bedroom to violent action, and gets another agent to do the killing. Another variation on the espionage theme, but the low-comedy dialogue gives Rod Taylor and Trevor Howard very little chance to make anything of such unsubtle surroundings. The girls are woefully weak. (Jill St John, Akim Tamiroff, Eric Sykes. Dir: Jack Cardiff. Col. Panavision. 104 min.) *Warner, Leicester Square.* GER 3423. Opens 25 Aug

THE RUSSIANS ARE COMING, THE RUSSIANS ARE COMING (U). Might be described as the first co-existence comedy. When a Russian submarine becomes grounded off Massachusetts, the local Americans firmly believe the invasion has started, which leads to lots of slapstick and a little unwarranted pathos. Both Americans and Russians are satirically shot at in a film that's funny visually rather than vocally, although tending to outstay its welcome near the end. (Carl Reiner, Eva Marie Saint, Alan Arkin. Dir: Norman Jewison. Col. 125 min.) *Leicester Square Theatre.* WHI 5252. Opens 25 Aug

WEST END

BATTLE OF THE BULGE (A). Modern warfare effectively shown as the stuff of Cinerama. (Henry Fonda, Robert Shaw, Pier Angeli. Col. 163 min.) *Coliseum, St Martin's Lane.* TEM 3161. 2.30, 8.0. Sat: 2.0, 5.20, 8.45, 11.45. Sun: 4.0, 7.30

THE BLUE MAX (A). George Peppard is an unscrupulous German flier, prepared to do anything to gain the Blue Max, the most coveted medal the Kaiser's air force can gain. A certain winner with aviation fanatics. (James Mason, Ursula Andress. Col. 155 min.) *Metropole, Victoria.* VIC 4673. 2.30, 8.0. Sun: 4.0, 8.0

CAST A GIANT SHADOW (A). Long, long drama of the 1948 Israeli freedom fight. Only the end is really moving. (Kirk Douglas, Senta Berger, Yul Brynner. Col. 138 min.) *London Pavilion, Piccadilly Circus.* GER 2982. 11.20, 2.15, 5.15, 8.25. Sun: 2.15, 5.15, 8.25

CUL-DE-SAC (X). Roman Polanski turns a deft hand to black comedy. Donald Pleasence plays a pathetic middle-aged man and Françoise Dorleac his bored and flighty young wife. Holy Island provides magnificent location shots. (Lionel Stander. 111 min.) *Cameo-Poly, Upper Regent Street.* LAN 1744. Pgm: 1.0, 3.25, 5.50, 8.15. Sun: 3.30, 5.55, 8.20

DARLING . . . (X). The director, John Schlesinger, attempts to lay bare the decadence of contemporary life, and succeeds only in misplaced, rather aimless bitterness. (Julie Christie, Dirk Bogarde, Laurence Harvey. 127 min.) *Windmill, Great Windmill Street.* GER 7413. 1.0, 3.33, 6.8, 8.45. Sat: Late Show 11.0. Sun: 4.0, 6.33, 9.8

DOCTOR ZHIVAGO (A). The long-awaited production of Boris Pasternak's novel, directed by David Lean. With Omar Sharif as Yuri Zhivago and Julie Christie unforgettable as Lara. Good entertainment. (Geraldine Chaplin, Tom Courtenay, Alec Guinness. Col. 193 min.) *Empire, Leicester Square.* GER 1234. 2.30, 7.30. Sat only: 11.30 pm. Sun: 3.0, 7.30

HENRY V (U). One of the best of Olivier's Shakespeare adaptations, well spoken and acted and featuring, of course, the great Battle of Agincourt sequence, shot in Ireland, and backed by Walton's resplendent music score. (Laurence Olivier, Leslie Banks, Esmond Knight, Leo Genn, Renee Asherson, Robert Newton. Col. 137 min.) *Academy Two, Oxford Street.* GER 5129. Ends 7 Sept

THE HILL (X). Raw, savage study of life in a military prison camp. A shattering experience, with a fine study of a brutal NCO from Ian Hendry. (Sean Connery, Harry Andrews, Michael Redgrave. 123 min.) *Ritz, Leicester Square.* GER 1234. *Jacey, Marble Arch.* MAY 6396

HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday*, with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole, an elegant detective who becomes her partner in crime. (Col. 123 min.) *Carlton, Haymarket.* WHI 3711. 1.0, 3.30, 6.5, 8.40. Sat only: 11.15 pm. Sun: 3.30, 6.5, 8.40

IL MARE (X). Set in Capri in winter, the film centres round three characters; a young actor (Umberto Orsini), a lovely young woman (Françoise Prévost) and a strange, insecure young boy (Dino Mele). Breathtaking, beautiful photography. (104 min.) With: *Hotel du Nord* (A). (97 min.) *Academy One, Oxford Street.* GER 2981

KHARTOUM (U). Colossal battle scenes and an all-star cast, have been added with strict historical accuracy. Charlton Heston plays General Gordon and Laurence Olivier is the Mahdi. (Ralph Richardson, Richard Johnson. Col. Cinerama. 130 min.) *Casino, Old Compton Street, W1.* GER 6877. 2.30, 7.45. Sat: 2.0, 5.20, 8.40, 11.45. Sun: 4.30, 7.50

MARY POPPINS (U). Walt Disney's musical about an enchanted nanny, with the most tuneful score in the decade. Dick Van Dyke is the show-stopper as the chimney sweep, pavement artist and one-man band. (Julie Andrews. Col. 139 min.) *Prince Charles, Leicester Place.* GER 8181. 2.20, 5.10, 8.5. Extra show Sat: 11.30 am

MORGAN – A SUITABLE CASE FOR TREATMENT (A). Morgan Delt (David Warner), a gentle dreamer, a failed artist, has a strange affinity with gorillas, and escapes from reality with fantasies of Tarzan and King Kong. (Vanessa Redgrave, Irene Handl. 97 min.) *Berkeley, Tottenham Court Road.* MUS 8150. 2.35, 5.45, 8.45. Sun: 5.45, 8.45. With: *Tokyo Olympiad* (U). (Check with cinema)

THE MOUSE THAT ROARED (U). Revolutionary antics in a fictional European state. Very funny comedy in soft colours. (Peter Sellers, David Kossoff, Jean Seberg. Col. 83 min.) With: *The Silencers* (A). *Columbia, Shaftesbury Avenue.* REG 5414. Pgm: 12.55, 4.5, 7.30. Sat only: 11.15 pm. Sun: 3.45, 7.15

MY FAIR LADY (U). Rex Harrison carries the film along in commanding style with Audrey Hepburn as a spirited, though rather inadequate, Liza. Great vitality, but played a little too safe. (Stanley Holloway, Wilfrid Hyde White. Col. 185 min.) *Studio One, Oxford Street.* GER 3300. 1.0, 4.30, 8.0. Sun: 3.40, 7.0

NEVADA SMITH (A). Steve McQueen's erratic performance as a young half-Indian, who sets out to avenge the brutal murder of his parents, and tracks down the three men responsible. Proceedings are far too long-winded. (Brian Keith, Suzanne Pleshette, Karl Malden. Col. 120 min.) *Plaza, Piccadilly Circus.* WHI 8944. 1.10, 3.40, 6.5, 8.35. Sat: Late Show 11.0. Sun: 2.15, 5.23, 7.58

OTHELLO (U). Faithful record of the National Theatre production with Laurence Olivier giving a performance that salutes greatness as the Moor. (Maggie Smith, Frank Finlay. Col. 170 min.) *Odeon. Haymarket.* WHI 2738. 2.30, 7.30. Sat: 12.30, 4.5, 7.45. Sun: 4.30, 8.0

THE SOUND OF MUSIC (U). Hosts of singing nuns and children. Christopher Plummer is the somewhat authoritarian father of the brood; Julie Andrews another wholesome governess. Peggy Wood, Eleanor Parker. Col. Todd-AO. 170 min.) *Dominion, Tottenham Court Road, W1.* MUS 2176. 2.30, 8.0. Sun: 4.30, 8.0

THE TEN COMMANDMENTS (U). A revival of Cecil B de Mille's lavish pseudo-marathon, with much reverence, but little historical sense. Extras by the thousand. (Charlton Heston, Yul Brynner. Col. 219 min.) *Astoria, Charing Cross Road.* GER 5385. 2.30, 7.0. Sun: 6.0

THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (U). Some good shots of early aeroplanes, but little or no feeling for comic effect (Terry-Thomas, Sarah Miles, Robert Morley, Gert Frobe, Stuart Whitman, James Fox, Eric Sykes. Col. 130 min.) *Rialto, Coventry Street.* GER 3488. 12.20, 3.0, 5.40, 8.20. Sat: Late Show 11.30. Sun: 2.45, 5.30, 8.15

TORN CURTAIN (A). Hitchcock's 50th film, in which an American scientist (Paul Newman) fakes defection to East Germany in order to discover a Communist defence secret. But the Hitchcock flair for suspense wears a little thin in places. Rather a disappointment. (Col. 128 min.) *Odeon, Leicester Square.* WHI 6111. 12.30, 3.55, 5.55, 8.40. Sat only: 11.0 pm. Sun: 3.15, 5.55, 8.40

THE WAR GAME (X). Written and produced by Peter Watkins. Imaginary nuclear attack on Britain (50 min). With: *Four in the Morning* (X). *Piccadilly Circus Classic.* GER 2380. Pgm: 12.15, 1.5, 3.35, 6.5, 8.35. Sat: Late Show 11.15 pm. Sun: 12.45, 3.10, 5.40, 8.10

WHO'S AFRAID OF VIRGINIA WOOLF? (X). A middle-aged couple and their violent, utterly destructive quarrels, in which they ruthlessly tear at each other's weaknesses. The couple are well played by Elizabeth Taylor and Richard Burton. (George Segal, Sandy Dennis. 132 min.) *Curzon, Curzon Street.* GRO 3737. 12.50, 3.20, 5.55, 8.25. Fri & Sat: Late Show 11.0. Sun: 3.0, 5.30, 8.10

THE WRONG BOX (U). Star-studded black comedy about the murderous efforts of two orphans (Peter Cook and Dudley Moore) to ensure that their uncle (Ralph Richardson) is the last survivor of a mammoth lottery. Well worth a view. (John Mills, Michael Caine, Nanette Newman, Wilfrid Lawson, Peter Sellers. Col. 110 min.) With: *The Man Who Wagged His Tail* (U). *La Continentale, Tottenham Court Road.* MUS 4193. 1.40, 5.15, 8.50. Sun: 5.20, 8.50

GENERAL RELEASE

* Sunday programme differs
† Check with cinema

DISTRICT DIRECTORY

(A jump in sequence indicates a late programme change)

Baker Street Classic. 23, 36, 37.
Belmont Essoldo. 29.
Brixton Classic. 2, 13.
***Brixton Granada.** 46.
***Camberwell Grand.** 3, 4.
Charing Cross Road Jacey. 38.
Chelsea Classic. 21, 32.
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Croydon Classic. 8.
Dalston Classic. 13, 27.
Ealing Walpole. 17.
Edgware Road ABC. 53.
†Edgware Road Gala Royal. 33.
Eltham Hill Gaumont. 49.
Finchley Rex. 5.
Fulham Road ABC. 53.
Golders Green Ionic. 20, 31.
Greenwich Granada. 26.
Hackney Essoldo. 19, 39.
Hammersmith Broadway. 50.
Hampstead Classic. 49.
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Harrow Road Prince of Wales. 48.
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***Islington Rex.** 1, 26.
Kensington Odeon. 52.
Kilburn Classic. 22.
Kingston Odeon. 4.
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Notting Hill Classic. 34, 49.
Oxford Street Cinephone. 16.
Praed Street Classic. 10.
Putney Globe. 29.
Queensbury Essoldo. 17.
Raynes Park Rialto. 7, 45.
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***Victoria Biograph.** 12, 14.
Victoria Cameo. 9.
Wandsworth Road Granada. 26.
Waterloo Station Classic. 15, 28.
Watford Carlton. 45.
Watford Odeon. 52.
†Westbourne Grove International Film Theatre. 35.

RANK RELEASE NORTH

From Fri: THE RARE BREED (U), A genial Western, about a hornless Hereford, and the struggle to establish him as a breed sire. James Stewart as a grizzled ranch hand and Brian Keith as an eccentric, beef-buying Scot provide some comedy relief to a sentimental evening. (Maureen O'Hara – *above* –, Juliet Mills. Dir: Andrew V McLaglen. Col. 97 min). With: **Son of Ali Baba** (U) or **Fluffy** (U). Ends Th. 1 Sept.

RANK RELEASE SOUTH

From Fri: HOW TO STEAL A MILLION (U). William Wyler's first comedy since *Roman Holiday* with Audrey Hepburn delicious as an art thief bent on acquiring a Cellini nude, and Peter O'Toole as an elegant detective who becomes her partner-in-crime. Though skilfully contrived, the film lacks any real spirit or gusto. (Hugh Griffith – *above* – Eli Wallach, Charles Boyer. Col. 123 min). With: Full supporting programme. Ends Th 1 Sept.

ABC RELEASE NORTH

From Fri: NEVADA SMITH (A). Based on a character from *The Carpetbaggers.* Steve McQueen is somewhat erratic as a half-breed Indian out to avenge the brutal murder of his parents. Henry Hathaway's direction lacks conviction and, on the whole, the proceedings are too long-winded. (Brian Keith, Suzanne Pleshette – *above* – Arthur Kennedy, Karl Malden, Janet Margolin. Col. 120 min). With: **Strangler's Web** (U). Ends Th 1 Sept.

ABC RELEASE SOUTH

From Fri: THE GREAT RACE (U). Extravagant slapstick comedy involving a car race from New York to Paris, via Siberia, with Jack Lemmon as the villain and Tony Curtis as the spoof hero. While determined to be a lot of fun, it merely proves conclusively that epic proportions and comedy don't mix. (Natalie Wood, Peter Falk – *above* – Dorothy Provine. Dir: Blake Edwards. Col. 153 min). With: Full supporting programme. Ends Th 1 Sept.

ADVENTURE

1 **Adventures of the Bengal Lancers** (U). Richard Harrison. Mon, three days: Islington Rex
2 **Battle of the Spartans** (U). Gordon Mitchell. Fri, three days: Brixton Classic
3 **Bengal Rifles** (U). Rock Hudson, Arlene Dahl. Until Sat: Camberwell Grand
4 **The Black Tulip** (U). Alain Delon, Virna Lisi. Until Sat: Tooting Astoria. Mon, six days: Camberwell Grand
5 **Born Free** (U). Virginia McKenna, Bill Travers. Fri, seven days: Finchley Rex
6 **City Beneath the Sea** (U). Vincent Price. Mon, three days: Stepney Essoldo
7 **Daleks, Invasion Earth – 2150 AD** (U). Peter Cushing. Sun, seven days: Raynes Park Rialto
8 **Darby O'Gill & the Little People** (U). Sean Connery, Janet Munro. Fri, six days (not Sun): Stockwell Classic. Fri, seven days: Croydon Classic. With: Kid Galahad (U). Croydon only
9 **East of Sumatra** (U). Jeff Chandler. Sun, four days: Victoria Cameo
10 **In Search of the Castaways** (U). Maurice Chevalier, Hayley Mills. Fri, six days (not Sun): Tooting Classic. Fri, seven days: Praed Street Classic
11 **Incredible Journey** (U). Until Sat: Stoke Newington Coliseum. With: Rob Roy (U)
12 **Invisible Masked Rider** (U). Pierre Brice. Until Sat: Victoria Biograph
13 **The Prince and the Pauper** (U). Guy Williams. Fri, three days: Dalston Classic. Mon, four days: Brixton Classic
14 **Triumph of Hercules** (A). Dan Vadis. Mon, three days: Victoria Biograph

COMEDIES

16 **Do You Believe in Angels?** (A). Jarl Kulle, Christina Schollin. Oxford Street Cinephone
17 **Follow a Star** (U). Norman Wisdom. Until Sat: Queensbury Essoldo. Fri, seven days: Ealing Walpole. South Harrow Odeon. Sun, seven days: Tooting Astoria
18 **It's a Mad, Mad, Mad, Mad World** (U). Spencer Tracy, Ethel Merman. Until Sat: Harringay Curzon
19 **Living It Up** (U). Dean Martin, Jerry Lewis. Until Sat: Hackney Essoldo
20 **Monsieur Hulot's Holiday** (U). Jacques Tati. Sun, seven days: Golders Green Ionic. With: The Crazy World of Laurel & Hardy (U)
21 **The Naked Truth** (U). Peter Sellers, Terry-Thomas, Peggy Mount. Fri, three days: Chelsea Classic
22 **On the Beat** (U). Norman Wisdom. Fri, seven days: Kilburn Grange
23 **Paris When It Sizzles** (A). Audrey Hepburn, William Holden, Tony Curtis. Mon, four days: Baker Street Classic
24 **Room Service** (U). Marx Brothers Mon, seven days: Hampstead Everyman
25 **A Stitch in Time** (U). Norman Wisdom. Sun, seven days: Chelsea Essoldo.
26 **That Darn Cat** (U). Hayley Mills, Dean Jones. Until Sat: Islington Rex. Fri, five days (not Mon & Wed): Greenwich Granada. Fri, seven days: Wandsworth Road Granada
27 **Trouble in Store** (U). Norman Wisdom. Mon, four days: Dalston Classic
28 **Two-Way Stretch** (U). Peter Sellers. Fri, seven days: Waterloo Station Classic, evenings only)
29 **The Ugly Dachshund** (U). Dean Jones, Suzanne Pleshette. Sun, seven days: Putney Globe. Mon, six days: Belmont Essoldo. With: Winnie the Pooh & the Honey Tree (U)
30 **Up in the World** (U). Norman Wisdom. Fri, seven days: Tottenham Palace
31 **Walk, Don't Run** (U). Cary Grant. Until Sat: Golders Green Ionic

DRAMA

32 **An Affair to Remember** (U). Deborah Kerr, Cary Grant. Mon, four days: Chelsea Classic
33 **Alfie** (X). Michael Caine. Edgware Road Gala Royal
34 **The Colour of Love** (X). Gordon Heath, Françoise Giret. Fri 26 Aug only, 11.15 pm: Notting Hill Classic
36 **Fail Safe** (A). Henry Fonda, Walter Matthau. Fri, three days: Baker Street Classic. Late show Sat 11.15 pm
37 **Five-Finger Exercise** (A). Rosalind Russell, Jack Hawkins. Fri, 26 Aug only, 11.15 pm: Baker Street Classic
38 **To Love** (X). Harriet Andersson. Charing Cross Road Jacey

MUSICALS

39 **Fun in Acapulco** (U). Elvis Presley. Sun, four days: Hackney Essoldo
40 **A Hard Day's Night** (U). The Beatles. Until Sun: Hampstead Everyman
41 **Harem Holiday** (U). Elvis Presley. Until Sat: Stepney Essoldo
42 **Jailhouse Rock** (U). Elvis Presley. Until Sat: Chelsea Essoldo. With: It Happened at the World's Fair (U)
43 **Mary Poppins** (U). Julie Andrews. Mon, six days: Southfields Plaza
44 **Rebecca of Sunnybrook Farm** (U). Shirley Temple. Fri, seven days: Kilburn Classic
45 **Wonderful World of the Brothers Grimm** (U). Laurence Harvey, Karl Boehm. Until Sat: Raynes Park Rialto. Fri, seven days: Watford Carlton

THRILLERS

46 **Espionage in Lisbon** (U). Brett Halsey. Mon, five days: Brixton Granada
47 **The Moving Target** (A). Paul Newman. Until Sat: Highams Park Regal

WESTERNS

48 **Guns of Wyoming** (U). Robert Taylor. Fri, seven days: Harrow Road Prince of Wales
49 **The Magnificent Seven** (U). Yul Brynner, Steve McQueen. Fri, seven days: Hampstead Classic, Notting Hill Classic, Eltham Hill Gaumont. Late show Sat 11.15 pm at Notting Hill only
50 **Massacre at Fort Grant** (U). German Cobos. Fri, seven days: Hammersmith Broadway
51 **Sons of Katie Elder** (U). John Wayne, Dean Martin. Sun, seven days: Stoke Newington Coliseum

PRE-RELEASE

52 **Arabesque** (A). Sophia Loren, Gregory Peck. New Victoria, Kensington Odeon. Fri, seven days: Watford Odeon
53 **A Fine Madness** (A). Sean Connery, Joanne Woodward. Fri, seven days: Edgware Road ABC, Fulham Road ABC

STOP PRESS

54 **It happened Here** (A). Sebastian Shaw. Westbourne Grove International Film Theatre.

FILMS IN FLIGHT

PAN-AM. West-bound: Arabesque (Sophia Loren, Gregory Peck. Dir: Stanley Donen). **East-bound:** Big Deal at Dodge City (Henry Fonda, Joanne Woodward. Dir: Fielder Cook). Until 31 Aug

AIR FRANCE. West-bound: To New York: Lady L (Sophia Loren, Paul Newman. Dir: Peter Ustinov). **To Los Angeles and Montreal:** Do Not Disturb (Doris Day, Rod Taylor. Dir: Ralph Levy). Until 30 Aug

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GALLERIES

The current exhibition at the Artists' International Gallery (AIA) is simply called "New selection of pictures for hire" and means just that. The AIA has been established for some 33 years now and the hiring scheme was started in 1951. As far as I am aware, it is the only one of its kind to persist on any scale and with any continued success. All one has to do is join the AIA as a hiring member and give them the annual subscription of £2, which is payable in advance. A subscription may be begun at any date.

Having joined, the hirer may hire pictures from the Gallery at a calendar monthly fee of £1, payable in advance – or, in the case of commercial users, for a fee of from £1 10s, payable in advance – per picture. The Gallery reserves the right to withdraw a picture from hire and the hirer may not part with any picture (nor himself hire, sell or deal with it in any way).

The hiring fee covers insurance, except for broken glass which is the hirer's responsibility. He is also responsible for transporting his item to and from the Gallery. You pay your money and you make a choice from the AIA's stylistically very varied stock of pictures. The present show includes distinguished works by Sandra Blow, Graham Boyd, Madeleine Pearson and Dennis Hawkins.

At the end of September McRoberts and Tunnard will give a first London showing to Mompo, a Spanish painter.

It is important to note that this scheme is not a method of hire-purchase. If you wish to buy the work after you have lived with it for a while, you can write to the AIA and they will find out if the artist wishes to sell and, if so, at what price. Many artists are, of course, happy to do so, and may be willing to deduct payments previously made by way of hiring fees from the price. There is a continuous circulation of something like 1,500 pictures among 300-400 subscribers, who include schools, colleges, architects and businesses. The Gallery itself has long been noted for its unstuffy atmosphere and respected for both its fairness and initiative. Its activities are undertaken without commercial or official backing and, therefore, lack the opulence or prestige of other areas of the art market.

But independence has its advantages: there can be greater intimacy between artist and public, and the Gallery can continue to choose exhibitions that are not determined by their sales appeal.

keith sutton

Head as Still Life. 1936: steel and bronze by David Smith at the [illegible]*c.*

OPENING

CAVALLI, Grosvenor, 28 Davies Street, W1. MAY 0891. Paintings. 31 Aug-24 Sept. Also major 20th century paintings and sculpture. M-F 10-6, Sat 10-1

FURNEAUX, 23 Church Road, Wimbledon Village. WIM 4114. Gallery artists. 29 Aug-23 Sept. M-Sat 10-5.30, W 10-1

PICCADILLY, 16a Cork Street, W1. MAY 2875. Mixed show including Jack Simcock, Brian Peacock, David Tidle, Lewin Bassingthwaite and David Bomberg; sculpture by Wotruba and Marino Marini. Rear Gallery – Neil Murison. Paintings of sea and cliffs. 31 Aug. through Sept. M-F 10-6, Sat 10-1

CURRENT

AGNEW, 43 Old Bond Street, W1. MAY 6176. Old Masters under £300. Until Sept. M-F 9.30-5.30, Sat 9.30-1

AIA, 15 Lisle Street, WC2. GER 4846. New selection of pictures for hire. Until 31 Aug. M-F 11-6, Sat 11-4

ANTHONY BENJAMIN, ICA, 17 Dover Street, W1. GRO 6186. Paintings, drawings and objects. Until 24 Sept. In library, Polish posters. M-F 10-6, Sat 10-1

BARRY FLANAGAN, Rowan, 25a Lowndes Street, SW1. BEL 3490. Sculpture in mixed media. Until 1 Sept. M-F 10-6, Sat 10-1

GIMPEL FILS, 50 South Molton Street, W1. MAY 3720. Summer exhibition. Until 3 Sept. M-F 10-5.45, Sat 10-1

GRABOWSKI, 84 Sloane Avenue, SW3. KEN 1868. Painters and sculptors of today. Until Sept. Daily 10-6

HAMILTON, 8 St George Street, W1. HYD 3196. Trends & Movements. Until 10 Sept. M-F 10-6, Sat 10-1

HANOVER, 32a St George Street, W1. MAY 0296. The Poetic Image. Until 9 Sept. M-F 10-5, Sat 10-1

INDICA, Masons Yard, Duke Street, W1. WHI 1424. London Indications. Until 28 Sept. M-F 10-7, Sat 10-5.30

KASMIN, 118 New Bond Street, W1. MAY 2621. 118 Show.: including Noland, Morris Louis, Frankenthaler and Bannard. Until 10 Sept. M-F 10-5.30, Sat 10-1

LEICESTER, 4 Audley Squa[illegible] W1. MAY 1159. Gallery Group [illegible] t II, also French colour prints o[illegible] uto-mobiles, aeroplanes and a[illegible]ships 1895-1914. Until 24 Sept. M[illegible] 10-5.30, Sat 10-1

NEW IDIOMS, Robert Fra[illegible], 69 Duke Street, W1. MAY 7196. [illegible]roup show, American and Briti[illegible] and some new faces. Until Sep[illegible] M-F 10-6, Sat 11-1

O'HANA, 13 Carlos Place[illegible] W1. GRO 1562. French paintings [illegible]Until 17 Sept. M-F 9-6, Sat 10-1

REDFERN, 20 Cork Stree[illegible] W1. REG 1732. Summer exhibitio[illegible] Until 3 Sept. M-F 10-6, Sat 10

SIGNALS LONDON, 39 W[illegible]more Street, W1. WEL 8044. Brit[illegible]n art including monumental [illegible]eces. Until 25 Sept. M-F 10-6, Sat [illegible]0-1

DAVID SMITH (1906-1965) Tate Gallery, Millbank, SW1. TA[illegible] 4444. Memorial exhibition of infl[illegible]ential American sculptor. Until 2[illegible] Sept. M-S 10-6, T & Th 10-8, S[illegible] 2-6. Adm 5s

MATHEW FRERE-S[illegible]TH, MICHELLE MARX, Dria[illegible] 5/7 Porchester Place, W2. PA[illegible] 9473. Frère-Smith – 2nd solo sho[illegible] constructions in aluminium; Marx – Argentinian, first London s[illegible]owing of paintings. Until 10 Sept. Daily 10-6

VICTORIA & ALBERT MU[illegible]EUM, Kensington, SW7. KEN[illegible] 6371. Aubrey Beardsley. Until [illegible] Sept. American studio pottery. Daily 10-6, Sun 2.30-6

SALEROOMS

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ADDRESSES AND VIEWING TIMES

Bonham & Sons, Montpelier Galleries, Montpelier Street, SW7 (KNI 9161) & Old Chelsea Galleries, 75-81 Burnaby Street, SW10 (FLA 0460) – one or two days before sale

Puttick & Simpson, Blenstock House, Blenheim Street, W1 (GRO 8541) – day previous to sale

MUSIC

Monday, 19 September, is an important date in the diary of every London orchestra. For the Royal Philharmonic, it has special significance; it is the start of a season in which they are finally, formally reinstated to the concert schedules of the Festival Hall.

Two years ago the musical world would have given you short odds on the RPO's chances of survival. Crisis had dogged them ever since the death of their founder, Sir Thomas Beecham, in 1961. Their link with the venerable Royal Philharmonic Society was broken. They had lost their 16-year-old contract to play for Glyndebourne. Top players were defecting and even the validity of the "Royal" title was challenged. Worst of all, they were virtually excluded from London"s premier concert hall, except for a handful of appearances.

All that, the 62 RPO "regulars" firmly believe, is now behind them. From September, thanks to the Goodman report recommending subsidies for four London orchestras, they will present 17 own-promotion concerts at the Festival Hall –

The Royal Philharmonic Orchestra will present the world première next March of a new piano concerto by Wilfred Josephs.

three times that number elsewhere. They have engagements with many outside bodies like the Three Choirs Festival and recording contracts with six companies, earning valuable dollars as well as pounds. They are spreading their artistic wings with little-heard Shostakovich, Brückner, and British works, and an enterprising line-up of foreign conductors recommended by their chief, Rudolf Kempe. They've made up their quarrel with the RPS, who will employ them twice next year, and had their right to the title ratified in the pages of Hansard.

For the first time, perhaps, since Beecham died, the RPO face the future with optimism. Says manager Lionel Fishman: "A lot of people expected by now to be attending our memorial service. They've discovered the corpse is very much alive. We're still not on parity with the three other orchestras – they get 34 Festival Hall concerts to our 17 – but that will come in 1967-68, or we'll want to know why." As a final gesture of emancipation, the RPO have just decided, after 20 years, to admit women players. Beecham might not have liked that. But he would rejoice in no mean manner if he could see his last creation kicking so vigorously into new life.

richard last

CONCERTS

ROYAL ALBERT HALL, Kensington Gore, SW7 (KEN 8212). Henry Wood Promenade Concerts: Th 25 Aug: New Philharmonia Orchestra. Conductor: Norman del Mar. Soloists: Heinz Holliger, oboe, Christopher Bunting, cello. 7.30

F 26 Aug: BBC Symphony Orchestra & Chorus. Conductor: Colin Davis. Soloists: Thomas Hemsley, baritone, Hugh Maguire, violin, Trevor Williams, violin. 7.30

Sat 27 Aug: Gilbert & Sullivan. BBC Concert Orchestra, BBC Chorus, Goldsmiths' Choral Union, Royal Choral Society. Conductor: Sir Malcolm Sargent. Soloists: Elaine Blighton, soprano, Patricia Kern, contralto, Richard Lewis, tenor, John Cameron, baritone, Owen Brannigan, bass. 7.30

M 29 Aug: BBC Northern Orchestra. Conductor: George Hurst. Soloist: Norma Fisher, piano. 7.30

T 30 Aug: BBC Symphony Orchestra and Chorus. Conductor: Pierre Boulez. Soloists: Yvonne Minton, contralto, Halina Lukomska, soprano, Barry McDaniel, bass. 7.30

W 31 Aug: BBC Symphony Orchestra, BBC Women's Chorus. Conductor: Pierre Boulez. Soloist: Daniel Barenboim, piano. 7.30

FAIRFIELD HALL, Park Lane, Croydon (CRO 9291). W 31 Aug: National Youth Orchestra of Canada. Conductor: Walter Susskind. Soloist: Nadine McDonald, piano. 7.45

RECITALS

VICTORIA & ALBERT MUSEUM, South Kensington, SW7 (KEN 6371). Sun 28 Aug: Philomusica of London. Conductor: Niels Gron. Soloist: Florencia Raitzin, piano. 7.30

WESTMINSTER CATHEDRAL, SW1. W 31 Aug: Nicholas Kynaston, organ. 8.0

BETHNAL GREEN MUSIC LIBRARY, Cambridge Heath Road, E2. T 30 Aug: David Scott, piano. 7.30

DUTCH CHURCH, Austin Friars, EC1. T 30 Aug: Alan Spedding, organ. 1.0

ST ALBAN'S, Holborn, EC4. W 31 Aug: Malcolm Cottle, piano. St Alban's Choir, director: Michael Foley. 7.30

BALLET

ROYAL FESTIVAL HALL, South Bank, SE1 (WAT 3191). Until Sat 27 Aug: Swan Lake, Tchaikovsky. Choreography: Petipa/Ivanov/Carter. Conductor: Aubrey Bowman. London's Festival Ballet. Principals: John Gilpin, Olga Ferri, Lucette Aldous, David Adams, Karl Musil, Galina Samtsova, Irina Borowska, André Prokovsky, Magdalena Popa. 7.45. Sat: 4.30 & 8.0

W 31 Aug: Beatrix. Music Adam/Horovitz. Choreography; Jack Carter. London's Festival Ballet. Principals: John Gilpin, Dianne Richards, Jorge Salavisa 7.45. First performance

RECORDS

More Johnny's Greatest Hits (Mono BPG 62774). Already awarded a Golden Disc in America, and re-released in this country. Johnny Mathis is at his best in this haunting collection of 10 worthy romantic ballads. There is a decidedly personal quality to the singing, and Mathis ably lends his voice to the mood of the song whether lingering, *insouciant* as in *Let's Love*, teasing, compressed, hopelessly involved as in *Very Much In Love* or coaxing and gentle as in *Call Me*. Throughout his enunciation is impeccable, and the entire album is handled with the sincerity and professionalism one has come to expect from the most consistent ballad singer around. Strongly recommended

The More I See You (Pye NPL 28080) by Chris Montez. For all dedicated Sinatra/Nat King Cole fans like myself, this LP will prove something of a disappointment. In spite of a very pleasant rhythmic Latin-American backing. Chris's shrill, high-pitched voice fails hopelessly to do justice to old standards like *Fly Me To The Moon, One Note Samba,* and *There Will Never Be Another You*. He should stick to light-hearted numbers like *The More I See You*, his current hit single, and the very melodious, catchy US hit *Call Me* – undoubtedly the best of this bunch

More and More (Pye NPL 18146) played by Peter Moore's orchestra and chorus. Peter Moore is responsible for all 12 arrangements which feature guitar, trumpet, flugelhorn, alto saxophone, flute, vibes, bass, drums and piano, plus a vocal chorus. This record will give hours of listening pleasure to those who enjoy their music full, flowing and melodious. My personal favourite is the superb instrumental number *Petra*, but there is something for everyone

Pet Sounds, by The Beach Boys (Capitol T2458). In my opinion this is the finest LP the Beach Boys have made. Experimenting all the time, they make every track different, exciting and alive. The album opens with a happy bouncy number, *Woudn't It Be Nice*, full of very unusual guitar chords. Also featured is their smash hit *Sloop John B* and their new single *God Only Knows* – very harmonious and distinctive. The overall picture is of a stimulating and exciting album. Other tracks to listen for are *Let's Go Away For A While* and *Wouldn't It Be Nice*

Love (Elektra EKL-4001). Bryan, Arthur, Snoopy, John and Ken – the group called Love – are completely new to me. On the whole the album is noisy and uninspiring, but, when the boys settle down to ballad speed, the gentleness of the lyrics is a pleasant surprise and Arthur Lee, lead vocalist, has a chance to display his talent

The two lucky characters who wrote *Black is Black* for Los Bravos, Hayes and Wadey, can now be heard on their own début disc, **What Does She Want?** (Pye 7N 17160) with a great sound and tremendous backing.

We have been asked to state that **What's Shakin',** an LP reviewed on 13 August, is on Elektra records

deirdre leigh

JAZZ

It may be unusually mean (indeed, there is little doubt about it), but it is increasingly difficult to understand why people go to West End cinemas rather than waiting for the general release, why they buy hard-back books when the paper-back is as often as not published simultaneously, and, in the particular context of this column, why they still pay £2 for LPs when the cheaper labels offer so much good stuff every month. So far this year, the two best record buys have been, by some gigantic distance, Parker's *Ornithology*, on the Souvenir label, and *Great Big Bands*, a new release from Music For Pleasure. For 12s 6d you get four tracks each from Duke Ellington, Benny Carter and Fletcher Henderson: all recorded in 1933, for sure, but each and every one making most contemporary big-band jazz sound either faltering or stale. Nor is there anything camp about the excitement and nostalgia they generate – as there would be, perhaps, in an album of original Jean Goldkettes – they just were, and are, great big bands.

New thing

EMI, who press MFP's discs, continue to bring out their own multifarious labels at noticeably higher prices. Granted, they are almost invariably new recordings – but what's new isn't necessarily good, as witness *New Thing At Newport*, from HMV. Billed as by John Coltrane and Archie Shepp, it is, in fact, four tracks of the Shepp quartet, just one by Coltrane, and a rambling, unfunny, pointless, embarrassing introduction by Father Norman O'Connor, the Jazz Priest – or at least that's what the sleeve-note calls him. It must surely be Shelley Berman working out a new routine. Anyway, the Coltrane is pretty fascinating, though we may not be ready for Archie Shepp yet.

HMV go a long way to justifying the price with another release this month – *Ask Me Now!* by the Pee Wee Russell Quartet. Bass, drums, Pee Wee and Marshall Brown playing valve trombone and bass trumpet. A far cry from the new thing, but then Pee Wee has been so far in advance of the fashion for most of his 40-year career, that it's been a case of the world catching him up in the last decade. Smashing. Swings.

Capitol, another EMI label, offers this month *Live Session! Cannonball Adderley with the new exciting voice of Ernie Andrews!* Not much cop, all told, but some pleasant songs, as yet underexposed.

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Daily: 12noon—3pm
5·30—11·30pm
Sunday: 12noon—3pm
6—11pm
Fully Licensed

GOOD EATING

If, as seems likely, Peter Evans does get the catering contract at the new ICA headquarters in Carlton House Terrace (Foreign Office have just moved out, all five art and design societies involved hope to be in by spring 1968) it will be the greatest mixing of beauty and the bourgeoisie since Oscar Wilde was received in people's homes. Can you imagine a greater paradox: the way-out, the *avant-garde*, the pace-setters . . . and the prawn cocktails, the steaks? I would call it a fitting climax to Peter Evans's career – if it weren't that the man is so expansion-minded as to regard a *climax* as the last achievement he wants.

He went into the feeding business in 1954, after a spell of selling insurance in Africa. "I needed a job," he says. "I didn't have to look too closely to see the catering industry here was badly run and organised." So he opened the Cat's Whisker, a coffee bar in Kingley Street, where his 10,000 meals a week HQ is now.

"It was splendid to set out with an ideal, and find yourself washing up and preparing cheese sandwiches. But the coffee bar required enormously hard work for a very small return."

Partnership

Whereupon Peter Evans went into partnership with a butcher and an accountant, and Angus Steak Houses were born. "Steak was always very expensive. 18s 6d for a steak 10 years ago was absurd."

What Angus pioneered was a place where all sorts of chaps could propose to or proposition their girls, or wine-and-dine business contacts, and not be intimidated by the ambience, or paralysed by the bill afterwards.

"In fact," says 39-year-old, newly bearded, Peter Evans, "one doesn't pretend to a great deal of esoteric knowledge. I choose a good quality article, I don't dress up the second-rate. This is a protection for me and the customer too."

The original Angus partnership proved evanescent after three years and in 1960 the Peter Evans Eating Houses got under way. Now, of course, David Hicks decorates them – in the case of the new King's Road House, re-decorates, with daisies instead of op-art.

Peter Evans uses his own restaurants extensively – and suffered from favouritism in so doing. "It was years before I realised that when I had a prawn cocktail, I was given prawns all round the edge of the dish, but no other diners were. This way we were just fooling ourselves."

arthur pottersman

Felicity Bosanquet, wife of the TV newsman, tries the f re at Peter Evans' Kings Road restaurant, with Mr Evans hi self.

AROUND TOWN

PETER EVANS' EATING HOUSES. There are seven of these: most are open every day of the week from 12 to 3 and from 6 to 12 (11 pm on Sundays) which is last order time. By and large, allowing for variations like the salt beef bar at the Swiss Cottage one, which is *not* my bowl of borsch, you will eat and drink reliably here off tinned clam chowder, which is something that survives canning well, bland steak (only the very large ones get up towards the 20s mark), and a good wide range of sweets which also include (at King's Road, anyway) slightly sharp goat's milk yoghourt. Expect to pay around 30s a head. CREDIT CARDS: *Diners, American Express, Eurocard.* Addresses and phone numbers: 65 King's Road, Chelsea (SLO 2810), and something else is on the way down there at No 107. 225 Brompton Road, Knightsbridge (KEN 8578). Midmoor House, Kew Road, Richmond, opposite Richmond Station (RIC 1165). 115 Finchley Road, Swiss Cottage, next to Swiss Cottage station (PRI 4990). 60 Fleet Street, EC4 (FLE 4996). 1 Kingley Street, West-end HQ (REG 7460). NB: the last two are closed Sundays

There's a note on every menu too, saying that Peter Evans is at REG 6863 if you want to complain. This, he tells me, is no idle boast. He really is, and you will get through to the boss if something has gone wrong

RUSTUM'S, 312 King's Road, SW3 (FLA 4483). Open Tuesday to Sunday, from 12 to 2.30 and 6 to 11.45 (last orders). Just a few months old, and the welcome you get is genuine, eager, and happily pleasing. Charcoal grills are what they care about, with special emphasis on kebabs. A taster and I started off with a smashing prawn concoction, and continued with an aubergine-and-lamb kebab. High-quality meat, and aubergine goes well with it. You might suppose they are bragging about their chocolate mousse – they're not. But worth a try, though not all lovers of French *pâtisser* and that will adore it, is the R tum's special – an almond, crea and Pakistani noodles mixture. Coffee is Cona, but a chat reveal that they are aware of the dang s and take precautions with re d to flavour and fragrance. Th e, in my experience, pay off. Wo getting to know well, becau they are not so busy on Tuesc and Sunday evenings. Bill fo two: £3 12s 6d should cover it CREDIT CARDS: *Barclaycard, Diners, meri-can Express*

LONDON CHOICE

CAPRICE, French, A ngton Street, W1 (HYD 3183, 5154 Mon-Sat 12.30-3, 6.30 onwar (last orders 11.45). Average bill r two £5 10s. CREDIT CARDS: *Eurocc*

COLOMBINA D'ORO, Ita n, 61 Dean Street, W1 (REG 415 6875). Every day from 12-3 and (Sun 6.30)-11.30. Average bill for o £4. No credit cards

CRANKS SALAD TABLE, vegetarian, 22 Carnaby Stre t, W1 (GER 9431). Mon-Fri 11.30-8.30 (coffee from 10). Bill about 1 s

EMPRESS, international with French emphasis, 15 Berkeley Street, W1 (MAY 6126). Sun-Fri 12.30-3 and 6.30-2 am. Average bill for two £7. CREDIT CARDS: *Diners, American Express*

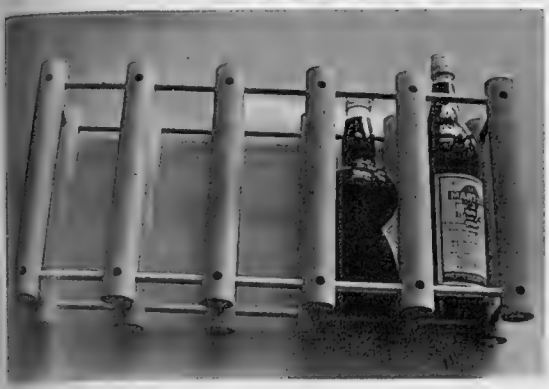
L'ETOILE, French, 30 Charlotte Street, W1 (MUS 7189). Mon-Sat. 12.30-2.30, 6.30-9.30. Average bill for two £5 10s. No credit cards

HUNTING LODGE, English, 16 Lower Regent Street, SW1 (WHI 4222). Mon-Sat 12.30-3, 6.30-12. Minimum charges 25s lunch, 35s dinner. CREDIT CARDS: *Diners, American Express*

MIRABELLE, French, 56 Curzon Street, W1 (GRO 4636). Mon-Sat 1-3 and 7 onwards (last orders 11.15). Average bill for two £10. CREDIT CARDS: *Diners, American Express, Eurocard*

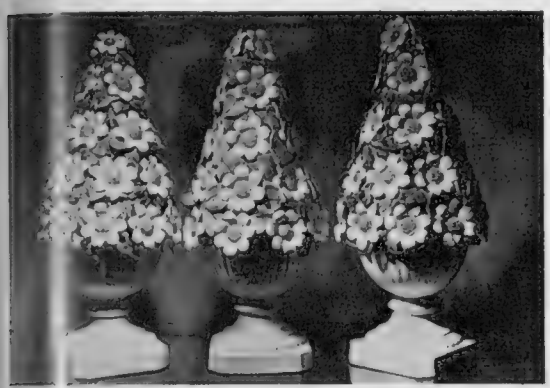
WHITE TOWER, Greek, 1 Percy Street, W1 (MUS 8141). Mon-Sat, 12.45-3, 6.45-10.30. Average bill for two £5-£6. CREDIT CARDS: *Diners, American Express*

NEW THINGS

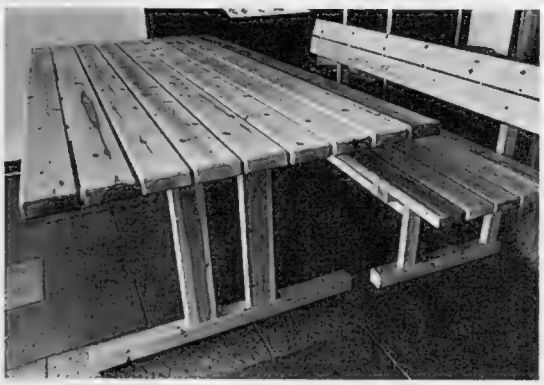


From Denmark: Beech wine racks that can be added to. For 10 bottles, 36s 6d; for 6 bottles, 24s 9d. From Vasa, Lowndes Street, SW1.

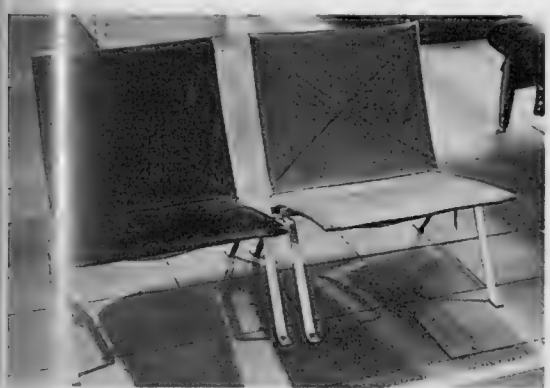
From Spain: Deep amber-coloured soupbowls with acorn-handled lids, 12s 6d each. From Casa Pupo, 56-60 Pimlico Road, SW1.



From Spain: Ceramic centre-piece of packed marguerites, 8 guineas. From Casa Pupo.



From Sweden: Pine table and bench weather-treated by a new process; Table £35 10s, bench £32 10s. From Vasa.



From Denmark: Leather and steel chair designed by Paul Kjaerholm, £49 10s.

From Mexico: Hand-made papier-mâché bangles, 4 guineas and 6 guineas. From Mexicana, Lower Sloane Street, SW1.

From Spain: (Below), white china umbrella stand, £6 10s, from Casa Pupo.

From Mexico: (Below), sisal shopping bags in plain bright colours and stripes, 2 guineas each. From Mexicana.

From Switzerland: (Below), clock that runs on torch batteries. Italian designed, cylindrical in stainless steel, £35. From Vasa.

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NIGHT OUT AND BEST BARS

SPECTACULARS & CABARETS

GEORGIAN, Georgian House, Bury Street, St James's, SW1 (WHI 2797). 12.30 pm-3 pm; 5.30 pm-midnight. Annual membership 25s. Dinner with wine about £3 per head. Cabaret. Hostesses. Dancing to sextet

LE PRINCE, 14/16 Bruton Place, Berkeley Square, W1 (MAY 6354). 6.30 pm-4 am. Closed Sundays. Floor show at midnight. Annual membership 5 guineas. *A la carte* dinner 45s per head. Dancing to orchestra, calypso band till 4 am

MURRAY'S CABARET CLUB, Beak Street, Regent Street, W1 (GER 4623 & 3241). 8 pm-4 am. Annual membership 1 guinea. Entrance fee 30s. *A la carte* menu about £2 per head. Dancing to two bands, spectacular with company of 45 at 10.15 pm and 1.15 am

QUAGLINO'S, Bury Street, St James's, SW1 (WHI 6767). 7.30 pm-1.30 am, inc Sunday. Cabaret 11.45 pm. Dinner £2 10s. *Entertainment:* Dancing to 3 bands, cabaret. Now: Lyn and Graham McCarthy. From 29 Aug: Roger Whittaker

RONNIE SCOTT'S CLUB, 47 Frith Street, W1 (GER 4752). 8.30 pm-3 am. Annual membership 1 guinea. Dinner 30s-£2 including wine. Top American jazz artists appear nightly at 11 pm. Currently: Marian Montgomery and Charlie Mariano

TALK OF THE TOWN, Theatre Restaurant, Hippodrome Corner, Leicester Square, WC2 (REG 5051). 8.15 pm-1.15 am. Inclusive charge for 3-course dinner, dancing and show 59s 6d (Mon-Fri); 65s (Sat). *Entertainment:* The Seekers

DISCOTHEQUES

BIRDLAND, 4 Duke of York Street, SW1 (WHI 1648). 8 pm-1 am. Annual membership £1 (men); 10s (ladies). Entrance 10s (men); 5s (ladies). Light refreshments, speciality Danish smorrebrod

BLAISE'S, 121 Queen's Gate, SW7 (KEN 6228). 9 pm-2.30 am. Membership 2 guineas. Mon-Thurs entrance free to members until 11 pm. Fri 10s. Sat 10s 6d girls, 12s 6d men. All alcoholic drinks 3s. *A la carte* menu about £1 per head

DOLLY'S, 57 Jermyn Street, SW1 (GRO 5927). 10.30 pm-4 am. Closed Sundays. Annual membership 5 guineas. No entrance fee. Cover charge 25s which includes first drink. Steaks and spare ribs

EMMA'S (at the Yard Arm), River Thames, WC2 (TRA 3011). 10 pm-3 am. Annual membership 5 guineas. Cover charge 21s per head which includes first drink. Meals approximately 30s per head. Restaurant open till midnight

THE IN-PLACE, 2 Allsop Place, NW1 (HUN 1873). 9 pm-4 am. Licensed till 2.30 am. Annual membership 3 guineas, 1 guinea for three months. Entrance varies from 5s-£1

THE 'PHONE BOOTH, 2 Allsop Place, NW1 (HUN 2989). Licensed bar 6 pm-2.30 am. Restaurant 8.30 pm 3 am. Membership 21s for three months. *Entertainment:* gaming, stakes vary

SIBYLLA'S, 9 Swallow Street, W1 (REG 7447). 10.30 pm 4 am. Annual membership 7 guineas. Meals approximately 30s per head plus wine. Drinks (miniatures) 12s 6d. Live group every night

GAMING

CROCKFORD'S, 16 Carlton House Terrace, SW1 (920 2721). Bridge starts at 2.30 pm, 2s-£1 per 100. Other limits vary. Membership 8 guineas. Out of town 4 guineas, overseas 3 guineas. Restaurant and bar

CURZON HOUSE, 20/23 Curzon Street, W1 (HYD 3581). All round the clock. Membership compulsory. 10 guineas a year; joint husband and wife membership 15 guineas. Stakes 5s upwards. Excellent restaurant

THE ESTABLISHMENT, 18 Greek Street, W1 (GER 8111). Gambling starts 11 pm. Membership 2 guineas a year. Minimum and maximum limits 5s and £5. Food served 8 pm-3 am. Dancing on first floor and basement. Licensed till 3 am

GOLDEN NUGGET, 32 Shaftesbury Avenue, W1 (RSG 6211). Midday till the last member leaves. Annual membership 21s. Limits vary, up to £50. Restaurant and licensed bar

NEW CASANOVA, 52 Grosvenor Street, W1 (MAY 1463). Opens 10 pm. Annual membership 2 guineas. Minimum stake about 5s. Restaurant till midnight

THE VICTORIA SPORTING CLUB, 150/162 Edgware Road, W2 (AMB 2467). 2 pm-5 am. Membership £3 a year. Minimum stakes from 2s 6d to £1, maximum from £50 to £600. Restaurant and bar

WINDMILL GAMBLING SALOON, Great Windmill Street, W1 (GER 8552). 4 pm until play ends. Founder membership 10s 6d. Stakes vary from 2s 6d to £50. Light refreshments

DINNER & DANCE

CHINA GARDEN, 66 Brewer Street, W1 (GER 6500 & 8189). Midday-3 pm; 6 pm-1 am. Closed Sundays. *A la carte* dinner approximately 30s per head plus wine. Dancing from 7.30 pm-1 am

LA DOLCE VITA, 10 Frith Street, W1 (GER 2774). Midday-3 pm; 6 pm-1.30 am. Sunday till 12.30 am. *A la carte* dinner in the restaurant 15s 6d minimum. Dinner dancing in La Taverna (not Monday) 32s 6d

DORCHESTER, Park Lane, W1 (MAY 8888). The Terrace Room 12.30 pm-3 pm; 8.30 pm-1.30 am. Closed Sundays. *A la carte* only, £4-£5 including wine. *Entertainment:* The New Dorchester Music

FIFTY-FIVE BAR & RESTAURANT, 55 Jermyn Street, SW1 (GRO 1168 & HYD 2011). 11.30 am-3 pm lunch; 5.30 pm-3.30 am dinner. 055 Room 9.30 pm-3.30 am. Closed Sundays. Full dinner about 30s

GROSVENOR HOUSE RESTAURANT, Park Lane, W1 (GRO 6363). 12.30 pm-3 pm; 7.30 pm-1 am. Open every day. Lunch: *table d'hôte* 30s. Dinner: *table d'hôte* 35s

RESTAURANT SEBASTIAN, 36 High Street, Wimbledon, SW19 (WIM 6773). Open every day, midday-3 pm & from 6.30 pm. Customers must be in restaurant before 11 pm. Dinner 35s to £2 a head

RIVER CLUB, 129 Grosvenor Road, SW1 (VIC 1621). 5.30 pm-2 am approx. 42s 6d set dinner. Resident calypso band. Casino on ground floor

HERCULES TAVERN, Kensington Road, SE1. WAT 6816. Known locally as the "Hercs," it seems to lead two separate lives. At lunchtime, it is a local for the neighbouring tradesmen. But in the evening, it provides live beat music for a packed audience of young people. There are two bars, practically inaccessible after 9 pm. Light snacks

STAR TAVERN, Belgrave Mews West, SW1. BEL 2806. Two bars in early Victorian style, and a constant supply of appetizing snacks. It attracts fanatical partisans of darts and pin-tables, and creates an illusion of spies and illicit rendezvous with SMERSH

THE CHELSEA POTTER, King's Road, SW3. FLA 5503. This is currently the "in-pub" of Chelsea, and the customers are therefore predictably disguised in beat attire. It has a see-through glass frontage, and one of the most astonishing selections of drinks in the whole of London. Apart from a range of 30 different wines, it sells tequila and rice wine

THE CROWN AND TWO CHAIRMEN, claimed to be the only ale house in the world of this name. Formerly it adjoined the "Royalty Theatre," and received its present name because the two chairmen of the theatre came into the pub to relax from their administrative cares with a pot of mead. To the locals, however, it is known as "Andy's," after the distinguished old lady who ran it until last year. It has antique chandeliers, made of pure brass, which are reputed to be worth a small fortune, and serves sherry and port from old-fashioned casks. There are tasty snack lunches made by the staff

THE NAG'S HEAD, James Street, WC2. TEM 4678. Its location in Covent Garden gives it a curiously ambivalent role. In the evening it draws crowds of theatre-goers from the Royal Opera House, and in the first gleams of day it is open to porters from the nearby market, from 6.30 am to 9 am. It has a history of some 300 years, but was renovated five years ago. The only survival from the past is a unique collection of playbills decorating the walls. First-class restaurant open until 11 pm

THE RUGBY TAVERN, 19 Great James Street, WC1. It stands on a corner of property owned by Rugby School. Invariably packed with people from nearby offices, and does an incredible lunchtime trade in the bars and upstairs restaurant. Evenings, becomes a local for Bloomsbury people. Genial guv'nor, good service

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SHORT'S, 142 Strand, WC2. TEM 0156. The oldest wine house in London. The façade resembles the outside of a smart off-licence, with chi-chi windows well-stocked with bottles of spirits. And inside, there is a touch of the American bar about the place, despite the attractive array of wine bottles. Service is excellent, and the restaurant offers very acceptable grills, roasts and cold dishes

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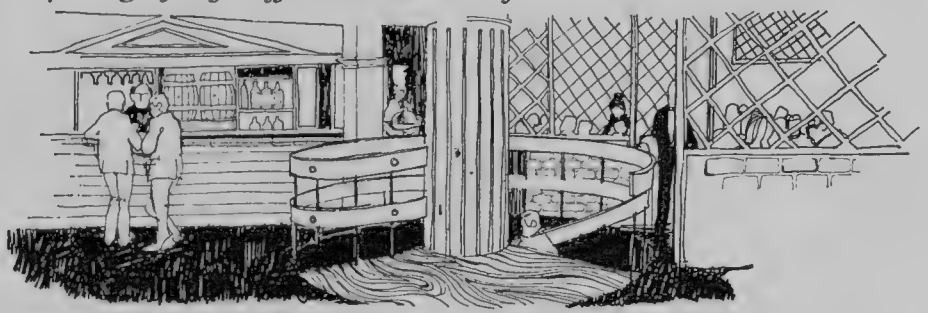

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PERSONAL *continued*

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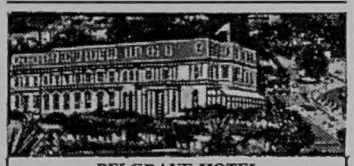

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London Letters

Record centre

I was interested in Ted Allbeury's plea for ideas about countering loneliness (30 July). Has anyone considered running social centres, next to public libraries, where ticket-holders can play borrowed gramophone records and perhaps play a juke box while drinking coffee? It would make a focal point for teenagers and housewives. Machines would deal with the staff problem, and a County Council official could take care of any hooligans. **Gillian Hogg, Hamilton Terrace, NW8.**

No return?

In your 6 August issue Mike and Bernie Winters suggested a toll on our roads to increase the road fund. Although the road fund stands at about £1,000-million a year (this includes the tax on petrol etc), only about £200-million are spent on the roads. It appears that we have reached a state of saturation. If we put more millions into the fund we are not going to get them back. **Stephen Cooper, Coombe Park, Kingston Hill, Surrey.**

Estate agents

English estate agents are without doubt the most honest, the most efficient and above all the most respected of any in the world. They also charge by far the lowest rates of commission. If Miss Angela Ince had ever dealt, as I do constantly, with foreign estate agents, she might think twice about attacking English firms. **Norman Menzies, Hotel Ritz, Lisbon.**

Soggy bacon wanted

Having just received my 18 June issue of *London Life*, I hasten to reply to Mr Harry Secombe's letter about bacon. The bacon we have here would, I am sure, please Mr Secombe. It is very crisp and curls when fried or grilled. Oh, but what would I not give for some Wiltshire or Ayrshire right now – just sitting on my plate all soggy-like. **Alice Wilkinson, East Audrey Avenue, Las Vegas, Nevada.**

Wrong date

In your interesting feature called *What People are Collecting* (30 July issue), you mentioned that my solo exhibition was to begin on 4 October at the O'Hana Gallery. The show is not beginning until 11 October. **Clarissa Loxton Peacock, Grosvenor Place, SW1.**

Buried treasure

We should bury deep in London 'end of the new M1 extension a casket of items typifying Britain today. Here's my list: a Beatles LP; a copy of *London Life*, a copy of a parking meter fine; a photograph of a girl in a mini-skirt; a tape-recording of a Ken Dodd performance in the theatre, complete with gags and laughter; a video-tape of BBC-1's *Till Death Do Us Part*; the book *Up The Junction* and a Harold Wilson pipe. **Les Henry, Cliffs Pavilion, Southend.**

Soothing music

I am delighted to hear that in the cultural counter-attack against sex, teenagers, beer and beach rioting, Daytona beach in Florida is now enjoying, at the community's invitation, the sounds of your renowned London Symphony Orchestra. Extend this one-month invitation and let those strings resound in other areas of the United States where right and reason are suffering. **Damita Jo, Pigalle Theatre, Piccadilly.**

That word

A new esoteric word is creeping into the London language scene. It has not officially arrived in its new form yet, but it will when the film *Kaleidoscope* is launched on 8 September. The word has already been discovered by *London Life*. It is SHAZAM. Need I say more? **Joan Le Gallais, Cheyne Walk, SW3.**

Rare talent

After seeing *Robert and Elizabeth* I fervently hope that Jane Fyffe will not be allowed to disappear from the West End stage when it finishes. Here is a rare talent indeed, a lovely girl with a glorious singing voice, who also happens to be a fine actress. When this splendid musical ends, theatrical managements ought to be queueing up for her services. **D Greenall, Wildcroft Road, SW15.**

The most famous cover-girl on the cover – Jean Shrimpton. But not this time being a peg for someone else's inventions, but presented in her own right – as a film actress. Inside, a run-down on the tensions and difficulties that arise when a model turns actress. It isn't only the Shrimp's first film; it's a first for her co-star Paul Jones; a first feature film for director Peter Watkins and a first for his co-scriptwriter Norman Bogner. It's all there in next week's

london life

"I don't believe the Dons of 1966 are interested in physical conquest. They are interested in the conquest of the mind. It's a cruel game being played by men and women today." The speaker, David Hemming, in this week's issue. *London Life* decided to take this up, and asked a number of boys and girls about town what they thought of the battle of the sexes in 1966

NEXT WEEK

london life

presents the startling results of this enquiry

The Bonzo Dog Doo Dah Band is collecting an audience all over town. See this eccentric group in full colour next week in

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